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september 2005



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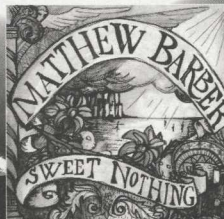
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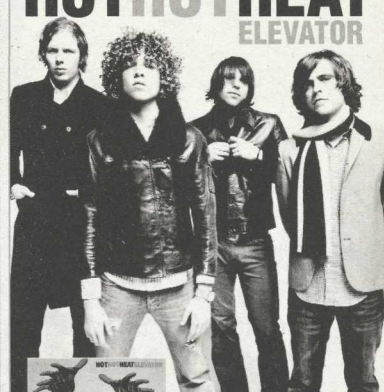
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September 2005.

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Perpetually Imminent Disaster

AGAIN WITH THE STORIES

Our Production Manager, Dory, is a great source of funny little anecdotes about music. If last month's PID didn't convince you, let me share another of her tales. See, we were all talking about Ani DiFranco and Dory started telling me about her favourite Ani-related memory. I was totally expecting her to talk about a concert in a park in Montreal or an interview with a campus paper, but instead she began, "my favourite Ani memory was this time when I went to my friend's drag king night in Toronto, it was hosted by this drag queen for some reason, and anyways, the drag queen did a big fancy lip-sync to "32 Flavors" for all the drag kings. She was wearing a long sparkly gown and a big glamour wig, vamping along to Ani DiFranco for all these drag kings sitting cross-legged at her feet. And they were loving it. It was amazing."

There's a lot of writing about music that's available to you, dear reader, in this increasingly media-saturated culture. Thanks to the internet, being a music geek is now easier than ever—with google and allmusic.com, you can find out the vital stats of almost any band, no matter how minor, in seconds. In the last fifteen years, the "underground" has emerged to become parallel with the "mainstream"; still an alternative but more accessible than ever. There are more music magazines and websites than there are bands to cover, and possibly even more music journalists busily exposing the "next big thing." With all this music writing going on, stories like Dory's—thoughtful, personal stories about the way music affects us—are of particular importance to DISCORDER. We're looking for your unique experiences with music, your understanding of how it works and why it's worth writing about.

With the start of a new year (we all know the January thing is a just an excuse to throw parties to break up the winter monotony), there is the possibility of doing all sorts of new and exciting things with the DISCORDER. The above-mentioned Dory is leaving for grad school, so Caroline Walker has taken over as Production Manager. I am leaving soon too—my tenure as editor will be up at the end of December. This means that you and your take on how to cover independent music and culture is as sorely needed as ever. Writing and art submissions are as encouraged as ever, but if you think grandly about magazines like this one and the things that they can do or say, your application for the editor position will be accepted with open arms. I might even buy it a beer. Don't be daunted if you've never done this sort of thing before; if you're at all interested, email katsiddle@hotmail.com.



Notes to this issue:

"tear down the libraries, throw the baby out with the bathwater!"

The type on the cover is referred to as "Patagonia" and doesn't so much have point sizes as it does height specifications. It is the work of Jen Harvey. The choir is thanks to Ashley Cooke, and the Calendar is thanks to the lovely ladies at the Regional Assembly of Text, Rebecca Dolan and Brandy Fedoruk.

All these months and I haven't even changed the body font, am I afraid of change? Of trying new things? I must be. I tried to rid myself of this addiction to Jensen. The noses on the 'e' make my insides twitch in a bad way. Traded up for Caslon, a title font a man can be proud of, but it just didn't look the same on the cover, the tone was all wrong. It's perfect for headlines though, gives a crisp classic look, like a white shirt rolled up at the sleeves.

In the past we've used colons to make titles like "Eels: Not Just for Eating Anymore!" Tired of the colon, we decided to put the name of the band in a big bold Century Gothic, and ended up using it for everything. It just looked so nice, like check out the fl ligature on page 71. Everything else is, or at least should be, Century Gothic, as always. 7pt.
Graeme

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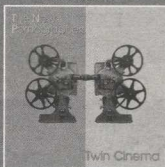
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commodore ballroom vancouver



With their third CD, this Canadian indie super-group add 14 sublime power-pop blasts to their unerring canon of should-be smashes. Uncharacteristic, semi-sombre cuts like the wistful Neko Case-sung "These Are the Fables" and the folksy anthem "Streets of Fire" offer a welcome fifth dimension to the group's usual rainbow Britpop ballistics. Still, it's their trademark hyper-melodies — exemplified by the bulldozing masterwork "Use It" — that will have you involuntarily humming their praises for weeks (months?) to come.
—Entertainment Weekly

NOVILLERO

Aim Right for the Holes in their Lives



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September 17
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ONES AND ZEROS

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Record release parties:

Friday Sept. 9 - Railway Club, Vancouver

with the Choir Practice and Vin Cat

Saturday Sept. 10 - Event Centre, Victoria BC



www.immaculatemachine.com

Carolyn Mark's duets album!

Just Married:
An Album of Duets

Carolyn Mark
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of them. Like
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Just Married
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—Time



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See them for real! NIN plays September 26 at the Pacific Coliseum (with Queens Of The Stone Age).



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Verve

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staff and contributors meeting on Thursday September
17th, at 7pm in the CiTR lounge.

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Sat. Sept. 3 @ The Candy Bar
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PARTY PARTY KNIFE FIGHT
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THE KITES and a lot more.

Wed. Sept. 7
with Live Performances by
PRECIOUS FATHERS
THE WEATHER
I.M.V.F. pt.1
Videos start @ 8:45pm

Fri. Sept. 9
with Live Performances by
IMMACULATE MACHINE
VIN CAT
THE CHOIR PRACTICE
(members of The Gay, Great Aunt Ida, Piano)

I.M.V.F. pt.2
Videos start @ 8:45pm
THE RAILWAY CLUB
579 Dunsmuir St.

FRI SEPT 9 at The Marine Club
THE MODELOS (Hophouse 5 & Bookkeepers)
THE COSTE VERDE'S CD Release Party
NEW YEAR'S RESOLUTION

FRI SEPT 9 at The Candy Bar
LIGHTS BELOW
KINCAIDE
SHOOLY

Brian Jonestown Massacre After-party
Sat. Sept. 10 @ The Railway Club
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MIKEY MANVILLE

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TWED SEPT 14 at The Railway Club
DANNY MICHEL + RIDLEY BENT

FRI SEPT 16 at The Marine Club
FOND OF TIGERS + SALMON ARM
THE KETTLE BLACK

FRI SEPT 16 at The Candy Bar
LOST IN THE SUN
RORSCHACH (Edm.) + BACON

Sat. Sept. 17 @ The CAMBRIAN HALL (17th & Main)
FOSTER KARE
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AMY HONEY, CLAY GEORGE, FINE OPTIONS
DAVE LANG, ROBYN CARRIGAN plus
THE FITS and VEDA HILL

WED SEPT 21 at The Railway Club
THE VARGE (Sudbury) + THE WINKS

FRI SEPT 23 at The Marine Club
THE HUNG JURY

FRI SEPT 23 at The Candy Bar
MUD RIVER + SHILOH LINDSAY + guests

SAT SEPT 24 at The Candy Bar
THE BELUSHIS
ANGER! POWER! FURY! & the FILTH!
plus guests

WED SEPT 28 at The Railway Club
C.R. AVERY
SMACKU-2 & The Full Crew
plus guests

THURS SEPT 29 at The Marine Club
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THE FARRELL BROS.
THE DEAD CATS
plus guests

FRI SEPT 30 at The Marine Club
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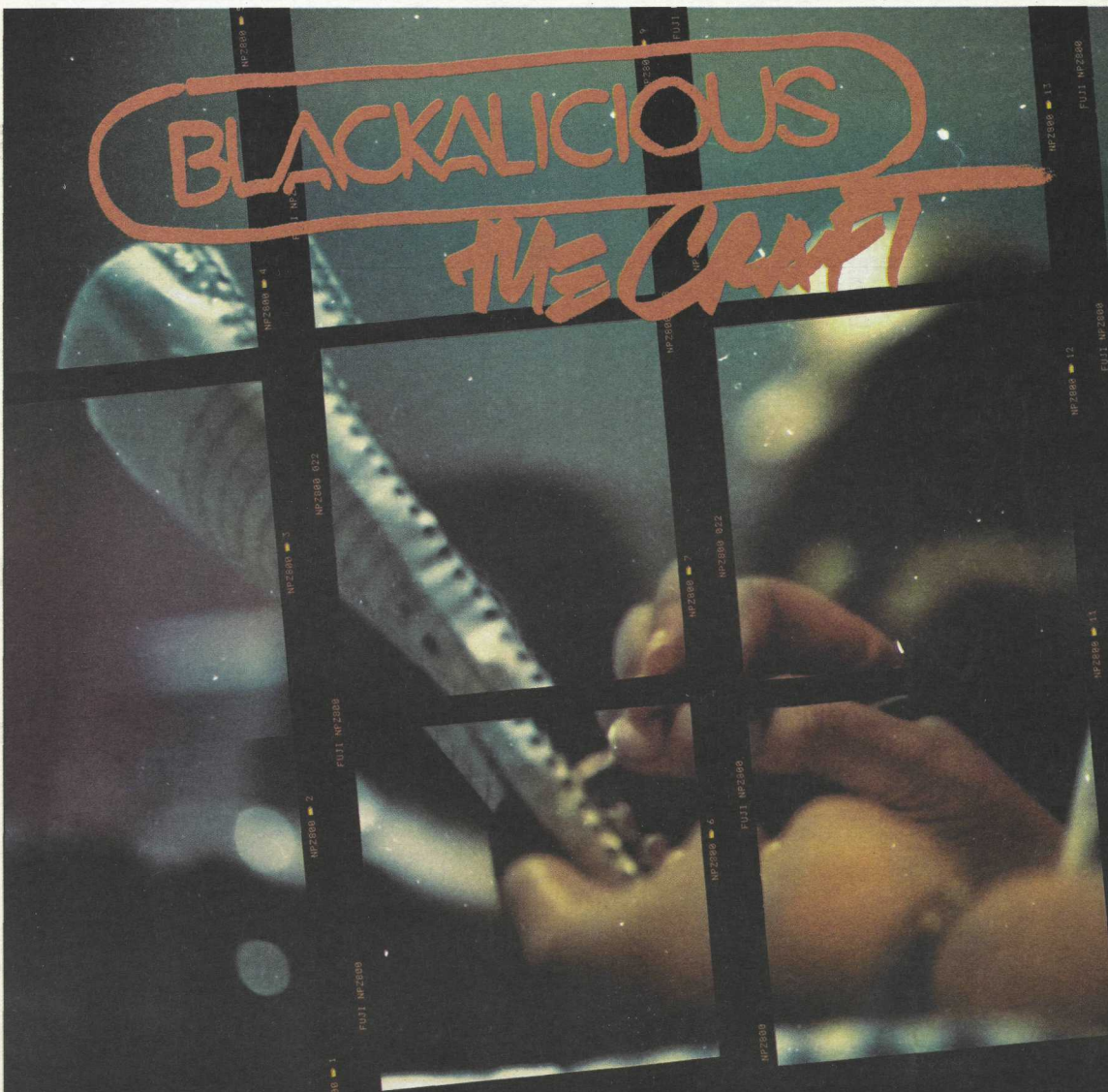
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VIOLET ARCHERS thevioletarchers.com

FLOPHOUSE JR flophousejr.com



BLACKALICIOUS THE CRAFT

New Album Out Sept. 27

Live Sept. 3 @ Deer Lake Park

ANTI-

bryce dunn

Riff Raff

Been rather a hectic month for yours truly—I'll spare you the details, but let's just say I've scoured the globe (read: record stores near me) for this month's hot platters, so my feet are a little tired, and my ears are still ringing, but here they be.

While in the UK this past May, I heard a lot of jibber jabber about a group known as **The Gillerati**, and their unprecedented rise to the top of a flickle music scene in jolly ol' England. Well, their debut 45 has washed up on North American shores wrapped in *Huffler* magazines and soaked in salt water and whiskey, but I dried it off and spun it long enough to get the gist of their glam-rock stylings in the songs "You Got Nothing On Me" and "Love Drug," the former being better than the latter, with its late-era *Stones/Slooges* swagger pervasive throughout. We'll see how long their glorified run lasts, I'm guessing 'til the end of the week, but I'll give it a few spins when I'm honkering for a reckless night on the town. (Atlantic Records, or check out www.thegillerati.com).

Course there's nothing wrong with stalking a potential girlfriend while you're at it, right? I mean **The D4** even wrote a ballad about it, called "Staps Me Cold" on their new single. They'd even look through her garbage just to be closer to her, but once she's wary what they're up to, her look...well, you get the idea. It's a little different sounding than their full-length from a couple

Course there's
nothing wrong with
stalking a potential
girlfriend while you're
at it, right?



years back, with a soulful organ creeping in and out, but if you're looking for more of an up-tempo side to the New Zealand natives, then the flip, "What I Want" will be your speed, complete with over-amped guitars, rumbling bass and sandpaper-scraped vocals. (Poptones Records, www.poptones.co.uk).

From the bustling cosmopolitan city of Cedar Rapids, Iowa (I know, sounds all glitz and glamour to me too) come **The Diplomats of Solid Sound** with a new soul-jazz junket by way of a new Spanish label. See, The Diplomats have honed their craft by listening to too many *B's* and *Junior Walker* records, but that's ok by me, 'cuz they definitely get the party going. Just say "Loaf And Jug" in the cut, and see the dance-floor bust out with all sorts of movers and groovers, then slap on "Grease Monkey" and listen to the Hammond organ come alive with their spot-on rendition of **Brother Jack McDuff's** boogaloo classic. They've got two great long-players on Estrus Records that I strongly recommend you check out, but this little

waxing we're waxing about is available on... ([Vampisoul Records, www.vampisoul.com](http://VampisoulRecords.com)).

Last on our list is a three-song outing from **The Shop Fronts**, a New York City-based two-guy/two-girl combo who like it short and sweet, with no muss or fuss. No song reaches the two-minute mark, so this garage rock is perfect for folks who like it just dirty enough to annoy the neighbours at high volume and catchy enough to grant repeated spins between their two originals "Don't Quill" and "Just Don't Know," and a cover of Irish punk-rockers **The Outcasts' "Frustration."** (Useless trivia note: singer/guitarist Jami Wolf has punk rock cred out the wazoo having slung guitar in San Fran's **The Zodiac Killers**, written for *Maximum Rock And Roll* and *Gearhead* magazines, and countless other endeavours. You needed to know that. Trust me. (Rapid Pulse Records, www.undergroundmedicine.com/rapidweb).

As always, thanks for making my egotistical dreams come true by readin' this here missive. Until next month!



flick harrison

Strut Fret and Flick(er)

Hey, did you know you can bring your own videos down to Video-In (1965 Main St) on the last Thursday of each month for an open-music-style event called Cue Up? (The next one is on September 29) After the loss of BYOB with the *Blinding Light*, it's good to have a reliable thing like this going in town.

September's incarnation will include a guest presentation from "Documenting Engagement," a project of the Pacific Cinematheque. It involves a number of community-based artists from around Canada learning to video-document their artistic practice. If you're interested in getting funding for your own artworks, the current atmosphere almost demands "community" as every other word on your grant application, so this might be a very practical bunch of videos to watch.

If you're dying to show stuff, either works-in-progress or newly-minted videos, get there early (after Cue-Up's August hiatus, there might be anxious vid-kids camping out the night before). Each producer gets to answer questions and speak after their presentation, so it's a good way to develop the craft in a supportive, media-maker crowd.

The Cue-Up collective, who organize these screenings, have gotten together to produce a Video-In contribution to **SWARM**, the festival of artist-run culture. As their press pack tells us: "editix borrows from the tradition of add-and-pass-on art to combine the efforts of six practicing video artists into one presentation where no one artist has final control over the outcome." **SWARM** is the most hopping art event of the year, as it, hopping from one gallery to another, drinking cheap booze and seeing every single person you know who likes art. On Thursday, Sept 8, **SWARM** takes over most of the artist-run centres in Mount Pleasant, then does the same downtown on Friday, Sept 9. For exact venues and locations, check out www.paarc.ca.

Among the exciting stuff at **SWARM**, Video In has also coproduced a show with Mercury Theatre. There'll be an outdoor video screen with live mixing of videos from people like Michael Underm and the Instant Coffee collective; combined with live performances from folks like 20 Watt and Igor Santeo, all mixed with a live musical score. It's taking place at Cathedral Park, at Dunsmuir & Richards.

On a completely different note, the same weekend hosts the Indie Music Video Festival, now in its fourth year, at the Railway Club, 8:45pm on September 7 and 9. The fest consists of dozens of music videos that are off the radar of MuchMusic and all those big boys. Though some of the clips at IMVF look like regular old videos that just didn't make the big-league cut, there's tons of wild and interesting stuff. The one-hour sneak-preview I saw, which has already shown at Toronto's NXNE music festival, has plenty to enjoy. "Teary Bop Derelict" by The Kites has one of the simplest, funnest takes on the old one-guy-dancing-in-the-same-shot-twice trick; Peter Miser's "Scent of a Robot" is a cohesive fusion of rap with science fiction; the video by Lederhosen Lucil, in which she softly kills a series of cuddly muppets, must be seen to be disturbed. Three hours of video over two nights, plus live bands, make for a full night out on either date.

On a grander note, let us all bow our heads in thanks to the Lord that someone, somewhere, has finally paid tribute to those glowing American tragic heroes on Flight 93. Vancouver is hosting the production of a *Movie of the Week* about the fourth plane on September 11, the one that crashed in a field after passengers attacked the terrorists, launching their bum-rush with the perfectly embarrassing slogan, "Let's Roll!" Yes, it's about time someone paid attention to America's suffering! I can't reveal how I got the script, but it's packed not only with fanatical religious maniacs blowing up Americans, but with fanatical religious Americans fighting back against the maniacs! The Lord's Prayer is recited, in full, just before the Yanks attack! My favourite line in the script: "...AHMED ALHAZNAWI, naked to the waist, shoves, moving the razor all the way down his neck to the top of his chest and watching the dark hair fall in the white sink."



Video stills from the IMVF, from top to bottom:
Album Leaf, The Kites, Atomic Swindler



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death cab for cutie

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Canadian Owned

mix tape

A Shady Deal in a Barren Olympia Parking Lot

Loyalties Divided Between Digital and Vinyl
Made by Courtney Bennett
Reported by Kat Siddle

This month's Mix Tape came to Discorder courtesy of Ladyfest Olympia's "Mix Tape Exchange" on July 31, 2005. My handwritten and photocopied festival program placed this event "at the Artesian Well behind Manium." I had walked past Manium the day before, and as far as I could figure out, it was a cat garage and heavy-metal concert space. I wasn't really sure what the Artesian Well was either, but I was excited about having a one-of-a-kind mix made by a stranger—after all, our tastes had to overlap, since we were both at Ladyfest—as well as a unique memento of the weekend in Olympia.

I arrived at Manium Sunday morning, looking for the Artesian Well, picturing white marble and stone cherubs balancing amphorae in their chubby arms. Instead, I found a few greasy-looking guys leaning on cars out

front; I skirted them as I circled round the side of the building. In the empty parking lot, I saw a group of four girls standing around looking bored, but no well. Artesian or otherwise. Then, one of them moved and I saw it: a pipe sticking out of the concrete, bent 90 degrees at the tip and gushing water into a drain at its base. It was the only thing in sight that could possibly be called a well, so I moved forward, waving my mix tape.

I traded tapes with Courtney Bennett, a girl with pink cowboy boots and a red motor scooter. We talked for a while about the bands on our tapes and the shows we had seen that weekend. Men in pickups kept stopping to fill plastic jugs with water from the well. Holding Courtney's tape in my hand, it occurred to me that I really should have put more Vancouver bands on my tape.

Some Tegan and Sara or Young and Sexy, maybe. Two teenage boys headed for the well looked us up and down. "Hey ladies," they said, "how's it going?" We all kind

of just looked away, not irritated enough to bother replying, but a little conflicted about being called "lady" by boys who didn't seem to be really "getting" Ladyfest. If they knew it was going on at all. We ignored them, and when they'd finished filling their water bottles, they left.

While my expectations of the tape-trading event proved somewhat misguided, and many of my questions were left unanswered (why didn't they hold the swap in one of Olympia's many awesome cafes?), Courtney's tape is an excellent keepsake to come away with. It's a girl-pop sugar rush, filled to the brim with tracks from classic Kill Rock Stars and K Records acts.

I broke my MP3 player shortly after returning from Olympia, but fortunately had Loyalties are Divided between Digital & Vinyl (named after a line from a Lucksmith song). It has become my constant companion.

You can read more about Ladyfest Olympia on page 24.

Side A

- 01) Marine Research — Hopefulness and Hopelessness
- 02) Bunnygrunt — Again with the Shirt
- 03) Miss July — Shoot to Thrill
- 04) Pony Up — Shut Up & Kiss Me
- 05) Los — Ramer
- 06) Tsunami — The Match
- 07) Softies — Together Forever
- 08) Future Bible Heroes — One Real Summer
- 09) The Crabs — Anything and Everything
- 10) Black Tambourine — We Can't Be Friends
- 11) Kittycraft — More Fortune Smile
- 12) Super Duo — Holiday
- 13) Deep Lust — Is that a Fact?
- 14) B'etel — My Favourite Post
- 15) Heavens to Betsy — Axeman
- 16) The Shywriters — Every Time I Pass the Test
- 17) Little Red Car Wreck — Crashing Cars

Side B

- 01) Courtney Love — Motorcycle Boy (The Party)
- 02) Tuscadero — Nancy Drew
- 03) My Favorite — The Truth About Lake Ronkonkoma
- 04) The Aislers Set — Mission Bells
- 05) Diana Froy — Yesterday's Activists
- 06) Scraw! — 11:59 It's January
- 07) Kaito — Go
- 08) Dear Nora — Up on the Roof
- 09) Heavenly — Escort Crash on Marston St.
- 10) Slumber Party — I'm Not Sad
- 11) Call & Response — Rollerskate
- 12) Velocity Girl — Crazy Town
- 13) Bunnygrunt — Inanimate Objects
- 14) The Huffman Koo — Parts to My Heart

TDK

LOYALTIES ARE DIVIDED BETWEEN DIGITAL & VINYL

Ladyfest 2005 by Courtney Bennett

DYNAMIC PERFORMANCE

HIGH OUTPUT (ECUTYPE)

A DATE/TIME NOISE REDUCTION

B DATE/TIME NOISE REDUCTION

Marine Research (18) Courtney Love (18)

Bunnygrunt (18) Tuscadero (18)

Miss July (18) My Favorite (18)

Shoot to Thrill (18) Heavenly (18)

Pony Up (18) Mission Bells (18)

Deep Lust (18) Velocity Girl (18)

Los (18) B'etel (18)

Tsunami (18) The Huffman Koo (18)

The Match (18) 11:59 It's January (18)

Softies (Double Agent) (18) Kaito: Go (18)

Future Bible Heroes (18) Dear Nora (18)

One Real Summer (18) V.P. On the Roof (18)

The Crabs (18) Heavenly (18)

Anything Everything (18) Escort Crash on Marston St. (18)

Black Tambourine (18) Slumber Party (18)

We Can't Be Friends (18) Call & Response (18)

Kittycraft (18) Rollerskate (18)

One Real Summer (18) Velocity Girl (18)

Super Duo (18) Crazy Town (18)

Holiday (18) Bunnygrunt (18)

Deep Lust (18) Inanimate Objects (18)

Is that a Fact? (18) 11:59 It's January (18)

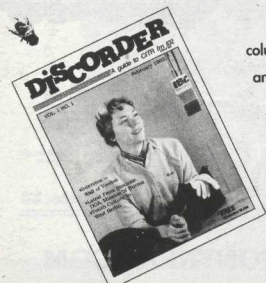
A DATE/TIME NOISE REDUCTION

B DATE/TIME NOISE REDUCTION

Editor Search 2005!

Kat Siddle is growing weary of scouring small town parking lots for the occasional column. She is making a run for it as soon as the December/January issue hits the streets, and we will need another editor. Applicants will require tenacity, smarts, and at least a little experience in the field. Send a resume and portfolio to

Discorder Magazine
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 CTR Radio
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 6138 SUB Boulevard
 Vancouver, BC
 CANADA
 V6T 1Z1



Also, it would be good to email Kat at katsiddle@hotmail.com to make your intentions known, and to determine suitability for BRAIN TRANSFER™



SHOWS!!

FRI.SEP.02

TED LEO / PHARMACISTS **AT RICHARDS ON RICHARDS**

From NYC with The Parallels :: 1036 Richards Street ::
EARLY SHOW! Doors at 7:00pm ends by 10:00pm ::
tickets at Scratch, Zulu, and Red Cat ::

SUN.SEP.04

KEREN ANN **AT THE MEDIA CLUB**

Blue Note recording artist from France :: with Great Aunt Ida ::
695 Cambie Street :: Doors at 8:00pm ::
tickets at Scratch, Zulu, and Red Cat ::

SAT.SEP.10

BRIAN JONESTOWN MASSACRE **AT RICHARDS ON RICHARDS**

from LA :: 1036 Richards Street ::
EARLY SHOW! doors at 7:00pm over by 10:00pm ::
tickets at Scratch, Zulu and Red Cat ::

SUN.SEP.11

PREFUSE 73 **AT SONAR**

Full band set with The Chicharones and the Paul & Eric Devereux ::
66 Water Street :: Doors at 8:00pm ::
tickets at Scratch, Zulu, Red Cat and Beat Street ::

TUE.SEP.13

BLACK MOUNTAIN **AT RICHARDS ON RICHARDS**

Jagjaguar artists with STREETS (Global Symphonic) & The Christa Min ::
1036 Richards Street :: Doors at 8:00pm ::
tickets on sale at Scratch, Zulu and Red Cat ::

THU.SEP.15

ANTONY & THE JOHNSONS **AT ST. ANDREWS WESLEY CHURCH**

Secretly Canadian artists with guests: Burrard & Nelson ::
doors at 8:00pm :: tickets at Scratch, Zulu and Red Cat Records ::

FRI.SEP.23

THE NEW PORNOGRAPHERS **AT THE COMMODORE**

with Destroyer and Immaculate Machine ::
888 Granville Street :: Doors at 8:00pm :: Tickets at
Ticketmaster, Scratch, and Zulu ::

SUN.OCT.02

THE NATIONAL & CLAP YOUR HANDS SAY YEAH **AT SONAR**

Beggars Banquet artists :: from NYC :: 66 Water Street ::
Doors at 8:00pm :: Tickets at Zulu, Scratch and Red Cat ::

MON.OCT.03

DEATH CAB FOR CUTIE **AT THE COMMODORE**

Atlantic recording artist from Seattle with guests Youth Group ::
888 Granville Street :: Doors at 8:00pm :: Tickets at
Ticketmaster, Zulu and Scratch ::

TUE.OCT.04

DEATH CAB FOR CUTIE **AT THE COMMODORE**

Atlantic recording artist from Seattle with guests ::
with guests Youth Group ::
888 Granville Street :: Doors at 8:00pm :: Tickets at
Ticketmaster, Zulu and Scratch ::

TUE.OCT.18

NADA SURF **AT THE MEDIA CLUB**

Barsuk recording artists with guests ::
695 Cambie Street :: Doors at 8:00pm ::
tickets at Zulu, Scratch and Red Cat ::

WED.OCT.19

CUFF THE DUKE **AT THE LAMPLIGHTER**

Indie rock/Walt country four piece from Toronto with
Jon Rae and The River :: 240 Abbot Street ::
Doors at 9:00pm :: Tickets at Zulu, Scratch and Red Cat ::

SUN.OCT.23

CALLA **AT THE MEDIA CLUB**

Beggars Group artists with Celebration (4AD artists from NYC) ::
695 Cambie Street :: Doors at 8:00pm ::
tickets at Zulu, Scratch and Red Cat Records ::

WED.OCT.26

AMERICAN ANALOG SET **AT THE MEDIA CLUB**

Arts & Crafts recording artists from Texas with guests ::
695 Cambie Street :: Doors at 8:00pm ::
tickets at Zulu, Scratch and Red Cat ::

SAT.NOV.05

WHY? **AT THE MEDIA CLUB**

Artisan member of aLOUDHEAD with guests ::
695 Cambie Street :: Doors at 9:00pm ::
Tickets on sale soon.

SAT.NOV.12

SUBTLE **AT THE MEDIA CLUB**

from Deland (etc. Dossone/et/Themselves) with guests ::
695 Cambie Street :: Doors at 9:00pm :: tickets on sale soon ::

TUE.NOV.15

ADULT. **AT THE LAMPLIGHTER**

Thrill Jockey recording artists from Detroit
with Genders (Tigerbeat5 recording artists) ::
240 Abbot Street :: Doors at 9:00pm ::
Tickets on sale soon ::

THU.NOV.17

THE BOOK OF LISTS **AT RICHARDS**

with Pride Tiger and Anemones ::
1036 Richards Street ::
Doors at 8:00pm :: Tickets on sale soon ::



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PRESS

Most tickets are also available at Dihc Records in Victoria www.sealedwithakisspress.com

Textually Active



Scott Pilgrim vs. The World
Bryan Lee O'Malley
Oni Press Publications

Rock, romance, and ninjas! Scott Pilgrim gets 'em all, even though he plays in a crappy band, shares a futon with a hot gay roommate, and seven of said ninjas are evil ex-boyfriends of Ramona Flowers, his courier-girl crush from Scott Pilgrim Volume 1. Not only must he defeat each evil ex to date Ramona, Scott is two-liming a fanatically devoted schoolgirl named Knives Chau. Yes, Knives.

Part of O'Malley's charm, here and in an earlier graphic novel, *Lost at Sea*, are his surprise detours into fantasy. He steeps this twenty-something love triangle in the video games that our slacker hero plays even in his sleep. When Scott beats evil ex number two, a skater turned poster film-star, the vanquished ex explodes into \$14 in coins and a special item, "H-No!" shouts Scott, "I can't even use this! Why didn't I pick that

skateboard proficiency back in grade five?!"

Aside from gamer geeks, Scott Pilgrim hits touchstones with the fans of Canada's indie and alt-country music scene. "Scott Pilgrim" was originally a Plumtree song—three minutes of power pop for a high school crush. Quiet kudus to bands like Sloan, The New Pornographers, and Neko Case are sprinkled throughout the panels of O'Malley's wonderfully drawn, manga-influenced comic. The six-book series is set firmly in Toronto, and TO kids will welcome the sight of new music dens like Club Rockit and Lee's Palace in a graphic novel. For the uninitiated, there are true-to-life illustrations of dorky Toronto landmarks like Casa Loma and the Reference Library, complete with fun facts. I'm pretty sure my old apartment makes a cameo, minus the roaches.

The whole effect, whether you're in Toronto, Vancouver, or anywhere and crushing to Plumtree, makes you feel very familiar in Scott Pilgrim's "precious little life". To start your own touching comic infatuation with an indie rock ninja, check the five-page previews of volumes 1 and 11 at onipress.com. You'll like him for a thousand years.

Andy Hudson



The Roots of Desire: The Myth, Meaning, and Sexual Power of Red Hair
Marlon Roach
Bloomsbury/Raincoast Books

This is the tale of Roach's journey through science, social mythology and personal history as she looks into attitudes about red hair and ponders the evolutionary significance of why this particular mutation came to be and how it has endured. The story flows wonderfully through all its twists, turns and tangents as she explores topics such as the MCIR, medieval poison recipes calling for the fat of a red-haired man, anti-Semitism, customs about menstruation, her Scottish ancestors, and Roach's irritation with people who describe her faded hair as light brown. It sounds a little scattered, but it's a great trip and it mostly makes sense in the end. There were also some moments of probably unintended hilarity, for instance, as she describes her fear at "witch camp" that the Devil himself was really going to appear to a bunch of Wiccans calling on Set. I guess not all redheads are witches after all.

Vampyra Dracula



Peculia and the Groon Grove Vampires (Evil Eye #14)

Richard Sala
Fantagraphics Books

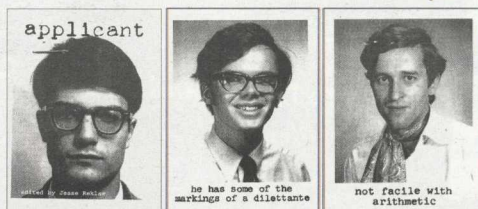
The fourteenth issue of Richard Sala's *Evil Eye Magazine* (actually a short graphic novel) pits his usual cover-wail Peculia against a family of vampires in her first full-length story. While Sala wins for his vision of pretty girls, much like those of comic artist Adrian Tomine, *Groon Grove Vampires* suffers from skimpy characterization and predictable plot, and shows little of the humour or visual appeal of other creepy-cute comics. There wasn't even much atmosphere to tide me over. Perhaps I've been badly conditioned by an excess of Buffy, Gorey, and Dirge, but in Peculia's case I can't distinguish satire from sincere imitation.

Kat Siddle

Applicant
Jesse Reklaw
Global Hobo

While digging through a recycling bin one day, California cartoonist Jesse Reklaw found "what no one was supposed to see again"—a number of Ph.D. applications from an Ivy League University. Each application, filed between 1965 and 1975, included a photo and confidential references letters meant to be seen by only the application review committee. At first, Reklaw kept them simply for the photos of the hopeful students. Fortunately for us, he later realized the files' potential and assembled them as *Applicant*. Each portrait is paired with a line from its accompanying reference. The results are sometimes nonsensical, often scathing, and usually hilarious. Some of them are also noticeably dated (under one girl's photo: "Weakness: she is a female, and an attractive, modest one, so is bound to marry"). Equal parts Ann Taintor and *Found Magazine*, *Applicant* is one of those zines you read once and then want to show everyone.

Kat Siddle



And Two Interviews!

The Collaborating Tamakis

No, they're not a circus family. They are, in fact, the creators of *Skim*, a new comic published by Ontario's Kiss Machine magazine. *Skim* is the diary of Kimberly Louise Takota, a "chubby weirdo Asian chick" nicknamed "Skim" because she's not exactly low fat. Kim is into Wicca and tarot cards; life is further complicated by her passive-aggressive best friend, suicidal classmates, and a growing fascination with her art teacher. What might sound like just another tale of teen angst is rendered beautifully in this understated black and white comic. *Skim* offers a believable portrait of a time and place that may seem very familiar to former teenage misfits.

If this comic is a satisfying read, perhaps it's because Mariko and Jillian are far from row amateurs. Mariko is a published writer (her most recent book is 2005's *Fake ID*), and has performed in activist/theatrical

troupe, including *Pretty Porky* and *Pissed Off*. She is currently a grad student in Toronto. Jillian is a freelance illustrator whose work has been seen in *The New Yorker*, *Maclean's*, *Bust*, and *The Stranger*. She has recently completed a second comic, *City of Champions*, a non-linear look at the city of Edmonton during its glory days and after. Originally from Alberta, she is now living in New York, where her least favourite place is the post office: "The people are unduly mean and they have bullet proof glass everywhere and signs reminding you that it's illegal to mail guns."

DISORDER asked the collaborating Tamaki cousins a few questions about their work, which they were kind enough to answer via email.

Mariko

DISORDER: Who's idea was it to collaborate? How did *Skim* come together?

Mariko Tamaki: *Skim* was born in a spare room in Ottawa—on the Perpetual Motion tour. I was traveling around Eastern Canada and US with Emily Pahl-Weary, the editor and serialist behind Kiss Machine. We were promoting a book called *Girls Who Bite Back*, about superheroes, specifically superheroes. Somewhere on the 401 (highway) Emily had mentioned that Kiss Machine was going to initiate a series of comics. At the time, I had seen a lot of Jillian's work on her website and LOVED it (was using it for the cover of my new book *Fake ID*, actually). Jillian's an incredibly talented person. And I just thought it would be amazing to write a comic about an Asian chick, you know, this chubby weirdo Asian chick. And I just liked the idea of creating something like that. With an Asian chick, as women, especially one as talented as Jillian. So I pitched that idea to Emily while she was trying to fall asleep at our stopover in Ottawa. I pitched it as a Goth-y romance. Emily liked it and offered us the comic that summer.

Like Kim from *Skim*, I was into Wicca as a teenager, and this story rang very true to me. How much of it is autobiographical?
Well, I was definitely a bit of a weirdo in high school, in much the same way *Skim* is a weirdo. I was a witch, although more in university, and *Skim* is a witch (or at least a witch in training). I think there is certainly a lot of *Skim* in me and vice versa. But the story is not autobiographical. I think I gave Kim a bit of a ride in this comic that I never took at her age.

I remember reading in the now-defunct *Good Girl* magazine that you have been involved with various kinds of activism as well as writing.

My one activist troupe, *Pretty Porky* and *Pissed Off* is no longer. We all still hang out but have decided to retire from being performing fat activists. I am still involved in various sorts of feminist politics and as a performer. I think a lot of my activism shines through. I do a lot of work with and at Toronto's Buddies in Bad Times Theatre, which is a queer theatre space.

Right now I'm also a graduate student at York University in Women's Studies, and I think I've never felt as "active" as an activist since becoming a student. It's really amazing to be doing something that means you get to constantly think about and talk about your feminism.

You're certainly keeping busy.

I think I am one of the busiest people on the planet. One of them, at least. Of course I'm not a working mom. I see working moms at the grocery store and I think, at least the only thing I have at home that needs my attention is a cat, a self-reliant girlfriend, and a laptop. No babies! This summer I put out a comic and a book. I performed with my troupe TOA at various venues. I wrote a play, and attended my first conference for school. So yes, I'm a little road burned at the moment. But the thing is, when I'm not busy I feel left out. I know I'm really fortunate to be surrounded by a city and community that offers so many opportunities to work as an artist. I'm constantly looking for more things to do.

What are you working on at the moment?

I'm currently working on a play version of *Skim* for Nighthood Theatre's Groundswell Festival of New Works by Women (which premieres August 25, 2005). Where it goes from there I'm not sure. I go back to school in September, so I'll be pretty busy for a bit. And then hopefully I'll get to work on something a little longer. We'll see!

www.marikotamaki.com

Jillian

DISORDER: Visually, what are your influences? I'm sensing manga but I can't get more specific than that.

Jillian Tamaki: Stylistically, I guess manga is an influence, yes. I like the drawings of Otomo, Miyazaki, Tatsunori, and Tezuka. From an illustration point of view, I'm mostly influenced by German Expressionists like George Grosz, Otto Dix, and Max Beckmann. There are other less specific things I find very inspiring, like graphic design (especially Paul Rand), Inuit Art and children's book illustrations.

What are some other comics that you like?

I will admit to being a relatively recent convert to comics. Only once I was in design school was I really exposed to them fully. I won't pretend to be an expert in the field (as I know quite a few of them, real and self-professed!), but I love Julie Doucet, Igor T. Chester Brown, Joe Matt, Chris Ware, Michel Rabagliati, Hergé, Will Eisner, Mike Mignola and their ilk.

Why did you decide to do *City of Champions*?

After *Skim*, I wanted to try to create my own comic. My cousin Mariko had written the script for *Skim*, which was a great challenge for me because it required interpretation, but I wanted to try to teach myself about the medium. Hence I gave myself a project. It sort of came about because I had been keeping sporadic sketchbooks and they were often about people and things I'd see around town. It's a very funny little city.

Are you especially interested in telling "Canadian" stories?

It's not that I have a particular interest but being a Canadian, perhaps it's sort of inevitable! I actually have a fantasy project of doing a graphic novel about my maternal grandmother (an Egyptian who was a belly-dancer in Montreal) and my paternal grandmother (a Japanese-Canadian who was interned in WW2). At the risk of creating another needless "alienated Canadian immigrant experience" story.

On your website, I noticed a lot of drawings of women and girls.

Is this a theme you like?
Well, I do like drawing women more than men. They're easier to draw. I find their figures more expressive somehow. The best drawings and portraits are those in which you, as the creator, empathize with your characters, so perhaps that has something to do with it. That sounds really daffy though.

www.jilliantamaki.com



B D

Black Dice

broken ear record

7 songs recorded in Byron Bay Australia and mixed in Brooklyn New York. Their first record as a trio, *Broken Ear* flowed quickly in the sun and nearby beach, being laid down and mixed in ten days. What will immediately strike listeners on first spin is the front and center presence of beats, something *Black Dice* hadn't fully explored since their Timbaland and NY Times-approved "Cone Toaster" single from 2003.

"A truly mesmeric surprisingly melodic journey into electro-acoustic sound." —*HME*

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FREE PANEL DISCUSSION
ON ART & GENDER
24 September, 2 pm
Scotiabank Dance Centre
with Debra O, Kathleen
Oliver, Michael V. Smith,
Terre Thaemlitz, Alvin
Tolentino, and
moderator Nancy Shaw



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Scotiabank Dance Centre (677 Davie Street)

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or www.ticketmaster.ca and at Zulu Records and Little Sister's

Photo © Ruffalo Singer DeCapelle 415-648-5139

do it your own damn self

The Seam Rippers' Guide to Stuff in Vancouver

where things are



BY GEORGIE RUSSEL

The Seamstoppers Craft Collective is a D.I.Y. project with the goal of creating a supportive environment for making stuff and for the people who make it. We have recently opened the Seamstoppers Craft Center in downtown Vancouver for this purpose. The center is designed to serve as studio/resource facility, gallery, and hosting venue.

The studio is open to both members and non-members who are welcome to drop in, and includes a screenprinting studio, sewing equipment (regular machines, industrial machine, a serger), knitting and needlework supplies, a loom, bookmaking supplies, a large cutting table and a craft library. The gallery is dedicated to showing contemporary craft in all its variety and show proposals are welcome. As a hosting venue, we hold craft fairs, offer workshops, free socials (like Sunday night knitting), "ESL through craft" classes, and more.

In this Disorder space, we usually write a how-to craft column but this month we're doing things a little bit differently. Here is an incomplete list of all the craft supply stores and related places that I can think of. This list will be available on our website shortly at (www.seamstoppers.ca), please feel free to add any locations that you feel were neglected.

Beadmania Beads: 1011 Commercial Dr., (604) 258-6400

Beadworks: Net Loft, Granville Island, (604) 682-2323

Country Beads: 2015 West 4th Ave., (604) 730-8054

Beads and lots of 'em. Every size and colour imaginable.

The Birkland Bros. Wool Ltd.: 3573 Main St., (604) 874-4734

A delightful family owned-and-run yarn store — here you'll find all sorts of knitting supplies, from wool and needles to pattern magazines. If you buy a skein, you can wind it into a ball with their winder, and if you have any questions about anything knitting-related, they're sure to have answers.

Budget T-Shirt: 25 West 8th Ave., (604) 874-1800

Budget is the next best thing to ordering wholesale. They sell blank t-shirts from a variety of brands including Fila (good baseball t's) and American Apparel (good colours, wide selection). You have to make a minimum purchase of \$200 which is easier than you think, especially if you go with a friend. You can call in your order over the phone to pick up the next day but make sure you have one of their catalogues as they don't carry all styles by all brands.

Button Bunch: 422 Cordova, (604) 687-0067

An incredible selection of buttons both practical and impractical. All different kinds of buttons can be found here including very tiny ones (my favourites) and very beautiful vintage ones. You'll never know how you lived so long without paying more attention to buttons.

Craft House: 1386 Cartwright St., Granville Island, (604) 687-7270

This is a good source of inspiration more than anything else. They have exhibitions of craft artists' work that is always of the highest quality.

Douglas Trading Post: 991 Granville St., (604) 687-4024

Possibly one of my favourite stores in Vancouver for the random items that they sell. They have a wide range of jewellery-making supplies (chain, pendants etc.) They also sell beads, leather, feathers, stickers, rhinestones and plenty of the unexpected. Don't be in a hurry when you are browsing and expect to leave with something that you weren't looking for.

Dresswe: 337 West Hastings, (604) 682-6191

Probably the best fabric and notions store in Vancouver, maybe anywhere. They have a huge selection of fabric, an awesome discount section, and rows of every trim imaginable. They buy out stock from other companies so they often have very strange items like bridal headresses and Halloween costumes. If you see something you want, buy it; it will probably be gone when you come back. And remember, they only take cash.

Fabricland: 1678 South East Marine Dr., (604) 321-1848

They have a good selection of basic fabrics at reasonable prices. Net as they great a selection as Dresswe or Textile Clearance Warehouse.

Hartman Leather: 1345 Rialto Alley, Granville Island, (604) 685-0880

The only leathercraft store in Vancouver that I know of. They sell full skins, leather dyes, leather fasteners, and embossing tools. If there's something that you need to work with leather that they don't have, the world might implode.

I'm Impressed: 1494 Cartwright St., Granville Island, (604) 684-4657

Rubber stamps are a simple way to decorate paper and other surfaces. Stores like these sell stamps in sets (alphabet) or themes (leaves etc.). And many colours of ink. You can also get your own image transformed into a stamp. Just make sure that the lines aren't too thin or close together or you may be stuck with a blob.

Loomis: 1629 Main St., (604) 681-7351

1664 West 4th Ave., (604) 733-1331
Loomis on Main St. is the larger of the two stores, but both have a wide variety of art and craft supplies. They have a varied selection of decorative papers as well as those for drawing and print making. They have a decent selection of screenprinting ink and some basic supplies. Loomis also has a wide selection of craft supply kits and books, many points for different surfaces, scrapbooking supplies, and fabric paints.

Malwa: Net Loft, Granville Island, (604) 669-3939

There are two Malwa stores in the Net Loft on Granville Island. One sells products from fair trade resources all over the world, mostly textiles. The other sells dyes and inks for printing and dyeing fabric. They also carry affordable screens for printing.

Michael's Craft Store: 9711 Bridgeport Rd, Richmond, (604) 273-6111

1000 Main St. Ste A 1, West Vancouver, (604) 913-6145
Every craft supply you could ever need and some you probably never will. Michael's has a lot of basic kits in every craft medium and some products that I haven't found anywhere else. If you have a specific project in mind don't get distracted by the fake flowers or the pointy numbers sets.

Opus: 1360 Johnston St., (604) 734-7028

Very similar to Loomis. A large framing department and wide variety of points for different surfaces. A good selection of paper, Loomis, however, has a better selection of craft supplies.

Paper Ya: Net Loft, Granville Island, (604) 684-2531

Guess what, they sell paper. Every kind of paper, both decorative and functional. They also sell stationery, (in sets), rubber stamps, resource books and really beautiful ribbon. They have what is probably the best selection of bookmaking supplies including glues and cloth tapes.

The Regional Assembly of Text: 3934 Main Street, (604) 877-2247

This store just opened (August 26th). They sell some art supplies (glue, scissors) but mostly they just have their own stuff. Becky and Brandi make zines, cards, t-shirts, and more and somehow make it all look really easy. At the RAT, you can use their small letter press and drawers of type for an hourly fee. They also have a 1-inch button press and are inviting people to come in and use it. So rad.

Ruby Dog's Art House: 4738 Main, (604) 873-2825

This place is a marvel. It's full of the most amazing collection of papers, stamps, little jars, foreign playing cards, letterpress... it just goes on and on. Once Ruby Dog figures out how much they can charge for their sweet sweet crack, a few of us will have to start living on the street amongst our collections of pretty things. Until then, rent a bigger apartment, you'll need it.

Stanley's Sign and Screen Supply: 28 West 5th Ave., (604) 873-2451

Stanley's is similar to Wilcox only not as far from the city centre. They sell mostly to industrial printers so it is good to know what you want before you get there. Chances are the ink and cleaners you need will be water based. They also clean screens for \$15, a good alternative when you have tried everything else. Also a good source for screens and mesh by the yard.

Textile Clearance Warehouse: 5550 Fraser St., (604) 321-7188

1349 United Blvd., Coquitlam, (604) 515-7161
This place has a great variety of fabric. The location in Coquitlam is much larger. If you can't find something at Dresswe, you should be able to find it here. A five dollar membership gets you substantial discounts for a year.

Thrift stores: Too many in Vancouver to list!

A good place for deals and unique items, but finding something that you actually need can be fairly chancey. Most stores have a small selection of craft supplies and often some really great fabric. Yarn is pretty easy to find but keep an eye out for sewing machines, you never know. I have also been lucky with great magazines for collage, old resource books, and hidden surprises.

Urban Source: 3126 Main St., (604) 875-1611

Why is it that I love stores that sell things in bins? Urban Source has ridiculous amounts of random supplies and is very good recycler! Most of the objects in this store are salvaged from other projects. There are a lot of off-cuts and leftovers but somewhere in this store is the ultimate item to complete the craft project of your dreams.

Wilcox Graphic Supplies: 3104 South East Marine Drive, (604) 255-7725

Wilcox is one of the best places to start for screen printing supplies. They are really an industrial supplier but very helpful to those of us who require smaller quantities and a little advice. Make sure you have an idea of what you need before you get there as you cannot browse the chemicals and inks. They also sell mesh for screens and pre-made screens. A fun place to go, because you can walk around the showroom and make a wish list of all the equipment.



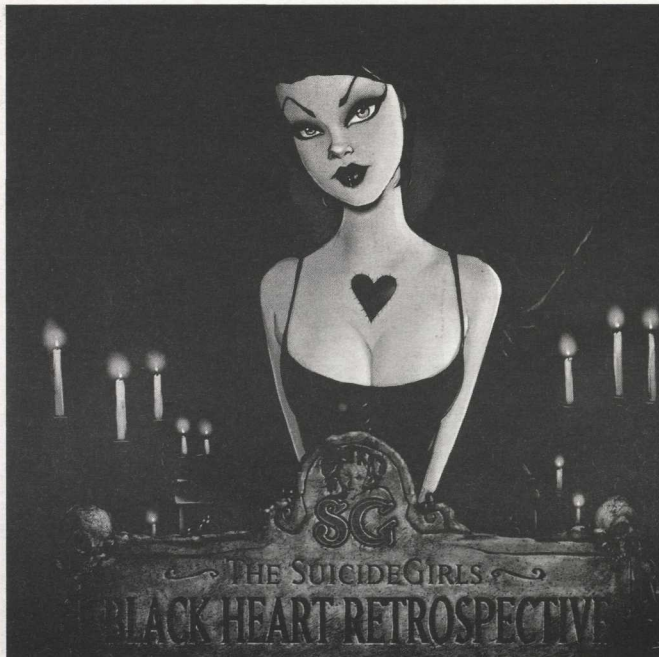
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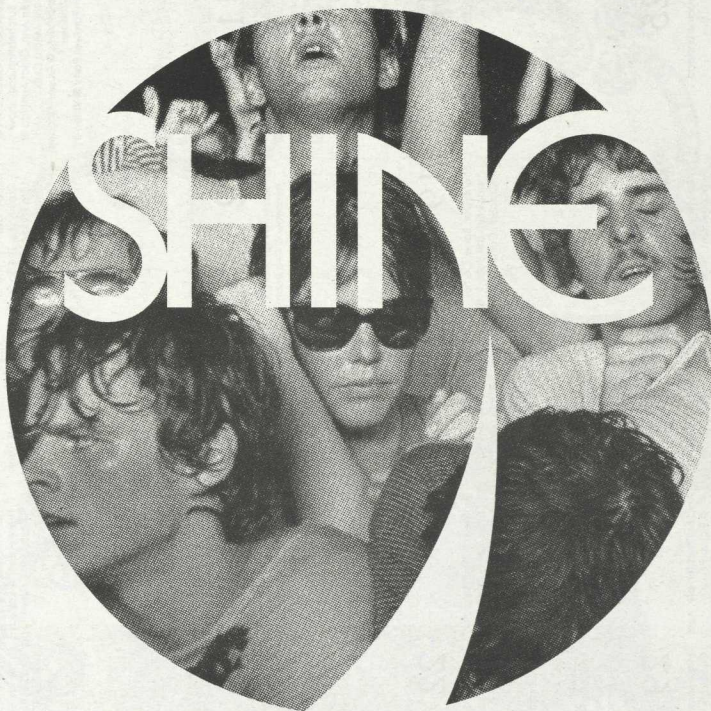
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alife



stacks

impressive collection of pretty things at Main Street's new Regional Assembly of Text (3934 Main).

Their store is open 10 - 6 every day.

4	5	6	7	8	9	10
Forensic: The Diskettes @ VPL Central Branch BPM AIDS World Chronen 3 + 4 @ Butcher Shop Katie's The Media Club Colos Vives @ Queen Elizabeth Theater Blind Farewell Party @ Video-H	Victory Square Block Party: Pink Mountains: Lockdown, P-ano Columbia, The Book of Theater Christo Ann @ Video Square (1pm - 8pm) Son Volt @ Richard's	Joel Koester Dan Morgan, Andy Collins @ Railway Club Our Lady Peace, Jett Over Head @ The Commodore Club	Bulligan One @ Red Room Indie Music: Video Festival with Precious Fathens, The Weather @ Railway Club 6:45 PM	Grand Buffet @ Cafeterias Oasis, Jeff, Kostas @ GM Place The Left, Kelly Carr, Unit 731, Minute Six @ The Berry Store SWARM! @ The PM Pub SWARM! @ Mezzani @ various locations	Gigatron: Anthrax, Dillinger Escape Plan, Red Factory, Maggall, and more @ Pacific Cafe The Chief Practice @ The Railway Spartacus fundraiser dance party @ The Arzo Club Immaculate Machine, YN Café, The Chief Practice @ Railway Club 8:45 PM SWARM Downtown/Gastown @ Arzo Club Weedmen, Christine Fellows @ SUE Ballroom, UBC students only	You, Soy Party! We Soy Die! CD release w/ Released by Wolves, Fun 100 @ Red's Pub Bliss Janssen @ Richard's Burr Janssen @ Richard's Smoke, Willy Mowle @ The Railway The Hacker @ The Wildcat Croque, Ghosts of Modern Man, Dogger Michael White & The White @ The Commodore CIR & WU presents Hella Whitefield Tour Kick Off Party Arzo Club Celle Project: Spreading of Devils @ The Lampfighter
11	12	13	14	15	16	17
Prelude 73, Nobody @ Senior Maximo Park, The Brewery @ Richard's You Soy Party! We Soy Die! Fun Horse, Don't They? Hot Lana @ Mesa Luna Greg Smith Sounds, Christine Fellows Grief Aunt Ida @ Rine	On Broken Wings, Scam of Tomorrow @ Red Room	Block Mountain, STREET.S, The Christo Man @ Richard's IMU & CIR present As The No-Shit Streets @ Media Club Shindig @ Railway Club Night one: Crocodile Monique from 100, Use Monique	The Black Keys @ Richard's Queensryche @ The Commodore	Antony & the Johnsons @ St. Andrews Wesley Coltrane @ Richard's Queerle Francis Bourassa @ The Jazz Pepper Sands, TV Heart Attack, Formula @ Media Club	Cole Lund Band, The Hurlin', Albertans, Adam Levanadoski @ The Commodore	System of a Down, The Mars Volta, Hella @ Pacific Coliseum Carolyn Mark, The Fit @ Cambrian Hall Hot Breadroll, Los Funos, The Tonic @ Chronicles Fitness, Mousetrap @ Butcher shop
18	19	20	21	22	23	24
Lyrics Born @ Richard's	Strung Out, Bang Come @ Red Room Creation Cultural Centre	Shindig @ Railway Club Night one: Crocodile Monique from 100, Use Monique	Santitas, Robert Foranah, The Tony Band @ GM Place Queerle Francis Bourassa @ Rine Dogger Mouth, One Boy Pacific Coliseum Todd Kerns, Sty Collector @ Railway Club	D.O.A. @ Carly Bar Neil Diamond @ GM Place Kerli @ Richard's Queerle Francis Bourassa @ The Commodore The Ophreum Alec Foeckel Underneath @ Pacific Coliseum Todd Kerns, Sty Collector @ Railway Club	D.O.A. @ Carly Bar The New Pornographers, Destroyer, Immaculate Machine @ The Commodore Apocryptic, Eyes of Fire @ Pacific Coliseum The Signs @ The Brickyard The Signs, Vangelis, Klenkewitz @ The Lampfighter	D.O.A. @ Carly Bar Corvenga, Cured, Mame, Jinx @ Severn Hall Joy Leno @ Queen Elizabeth Theatre The Spillanes, The Morays @ The Brickyard The Spillanes, Steven Huggie @ The Red Room
25	26	27	28	29	30	
Become undead	Green Day, Jimmy Eat World @ GM Place Moreen, Yellowcard, Rufio @ Creation Cultural Centre Nine Inch Nails, Queens of The Stone Age, Autolux @ Pacific Coliseum	Sunn (01)!, Bork, Thores @ Ophreum Shindig @ Railway Club Lost, ROCK'N	Acid Mothers Temple, Aquil @ Richard's The North Mississippi Allstars @ The Commodore	Make someone else undead Cue Up @ Video In	Four Tet, 1 Raumachiere, Jarnie Lidell @ Richard's Athlete @ The Commodore Athlete CD release party, Jeff Janssen @ Lampfighter	



Su M T W Th F S

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3

Deer etc. by Rebecca Dolen and Brandy Fedoruk who oversee the

The New York Dolls, Quincy Gold, The
Black Hides & The Cammoodle
Peach Jam, Supersuckers @ GM
Place & The Broomsticks, The

Juliano Molina, Pardo @ The Media Club
Cobby, Shila, and Mean @ The Oppenheim
T...

The 604 Hip-Hop Expo

September 11 to 18, Vancouver BC



?UESTLOVE from THE ROOTS



KID CAPRI



JIN (THE EMCEE)



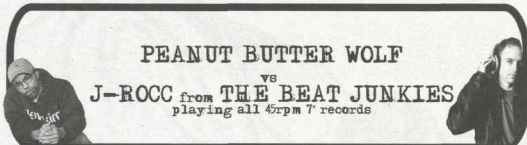
THE BEATNUTS



MAESTRO
FRESH WES



K'NAAN



PEANUT BUTTER WOLF
vs
J-ROCC from THE BEAT JUNKIES
playing all 45rpm 7" records



A-TRAK



LYRICS BORN



SCRATCH from THE ROOTS



MIKE RELM



SHORTEE BLITZ



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ZION I



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Event Schedule

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday

Sept 11
J-ROCC
from
THE BEAT JUNKIES
vs
PEANUT
BUTTER WOLF
playing all
45 rpm 7" records
atlantis

Sept 12
ACEYALONE
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Bukue One
Richard's

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Tickets for shows at The Vogue and The Commodore:
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Sept 13
?UESTLOVE
from
THE ROOTS
Atlantis

Sept 14
JEDI MIND TRICKS
+
Guests
Sonar

Sept 15
A-TRAK
MIKE RELM
SHORTEE BLITZ
Atlantis

Sept 16
ALL AGES!
CLASH
Canada's
BIGGEST
hiphop battle

JIN (THE EMCEE)
A-TRAK
KILLA KELA
MASSIVE MONKEES
The Vogue Theatre

MYSTERY GUEST
Tokyo Lounge

SHORTEE BLITZ
Atlantis

Sept 17
THE BEATNUTS
MAESTRO
FRESH WES

SCRATCH
from
THE ROOTS

SHORTEE BLITZ
Commodore
Ballroom

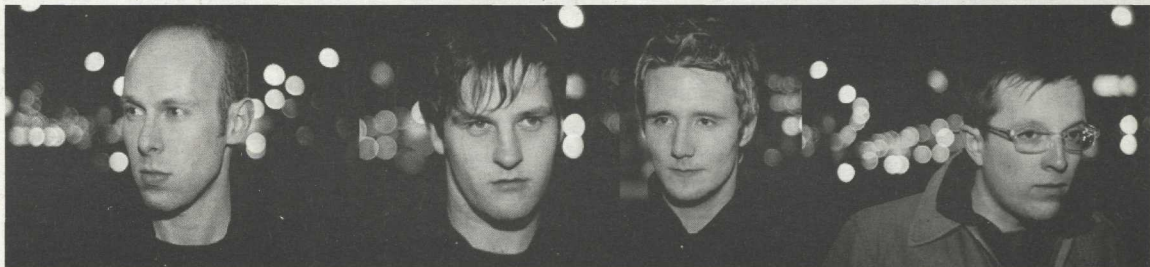
KID CAPRI
Plush

Sept 18
LYRICS BORN
K'NAAN
MIKE RELM
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PIGEON JOHN
JOYO VELARDE
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How Soon is Yesterday?

the floor



BY JOCELINE ANDERSON

In light of the current explosion of new wave rip-off artists, it should be easy to make fun of The Floor with their Morrissey-quoting website and echo pedal love affair. Unfortunately for the cynic within, the Edmonton quartet's first LP, *Personnel*, is stunningly good. Tendon-snapping guitars, sweeping synth, and anthemic insistency are laid under a heavy dose of effects to make a sound that was born under New Wave but grew up with Britrock. Of course, the band wants to drop comparisons to the first wavers and their most fashionable ripples, but they'll have to give up writing songs about girls on film first. DISORDER spoke to Graham Lessard, The Floor's synth/guitarist, from various locations across Canada.

DISORDER: The Floor began as a noise band. How are these origins reflected in your music?

Graham Lessard: The influence of shoegazers like MBV and Ride is more pronounced on *Personnel* than either of our previous releases, as evident in the feedback and chaotic guitar textures that are layered in a number of songs on the new album. The great post-punk bands were hugely important to the late 80s/early 90s shoegazers, and the best groups of both genres share the same pop sensibilities. We've always been big into the atmospheric, noisy stuff but I think we've incorporated it into our own writing more as we've gone along, partly in order to further distance The Floor from a lot of third rate 'new new wave' fashion rockers that seem to spring up everywhere you turn these days.

Do you see The Floor as new new wave?

How about 'old new wave'? Some might disagree or say I'm just a snob, but I think we have a very specific sound: post-punk in a strictly British vein. As for the atmospheric elements you mentioned, even early post-punk groups were experimenting with noise and textures that the shoegazers would later expand on (for instance, Modern Eon's *Fiction Tales* or the Comsat Angels' *Sleep No More*). No disrespect intended though—there are several good groups that get lumped in with the NNW crowd, but I've never felt much affinity with them musically speaking. Plus we're not overly fashionable—not even a single white belt between the four of us.

A lot of truly old New Wavers, like Martha and the Muffins, the Chameleons, have regrouped for reunion shows and revival albums within the last few years. Do you feel that the interest in bands like the Faint or the Killers have rekindled interest in the 'old new waver' sound or do you feel it's the other way around?

I guess it's the 20 year cycle—what's old is new again. Echo & the Bunnymen had a reunion tour in 2001, before the Interpol album really sent the 'new new wave' trend into fever pitch. But then again it's hard to imagine so many Joy Division records suddenly flying off the shelves if reference to JD hadn't made it into every single review of *Bright Lights* to ever make print. That's all speculative, but it's clear that music press and fans are far more conscious of musical history and influences than ever before. Perhaps to the point where the focus is too much on a band's debt to their influences and not enough on the music they produce. Honestly, in the 1980s there

were good post-punk bands and not so good; at present there are good new new wave bands and bad ones, and the difference in a lot of cases seems glaringly obvious. Interesting discussion in some ways, although it's sort of an academic problem—if a group is releasing shit-hot records I don't see why anyone gives a loss where they draw their inspiration from.

I think it is still a point of vital importance for The Floor to write music that is completely different from what people would expect for a band from the Canadian prairies.

And if there wasn't a crack at the white belt at every turn... How do you make music in a strictly British vein out of Edmonton?

I guess that growing up in a city where the music scene was overwhelmingly (all) country, roots, or punk, English art-rock was about as contrary as you could get. I think it is still a point of vital importance for The Floor to write music that is completely different from what people would expect for a band from the Canadian prairies.

I guess if you're making music and you're Canadian, it's Canadian music no matter what it sounds like. That's the Can Con rule we live and die by here at CTR. I read that your very first performance as The Floor was on college radio. How did that come about?

Matt [Pohl, vocals and guitar] and I wrote and recorded a song in the summer of 2002 and submitted it to CJSR (University of Alberta campus radio) for a compilation they were putting together. We didn't even think twice about it. A few weeks went by and Matt invited me to play a few times with his band. They had formerly been called The Politburo, but at that time they had just gone through a couple of drummers and were trying to play with the bass player, Dan Carlyle, on the drums, and second guitarist Paul Annusch on the bass. Then the radio station called and said they had picked the song (called "Warning Sign"), a re-recorded version is on our first EP for the comp, and asked us to play the release party in a couple of weeks, which would also be aired live on the station.

From The Politburo to The Floor—that's a pretty drastic letdown. Why the name change?

OUCH...the kind of music we were writing was more focused and very different sounding than The Politburo, and the name change was in order to reflect that...[The Floor] is just a simple name that looks good in capitals.

That heavy hazy synth sound adds a pretty grand dimension to the music. Do you think your latecomer contribution of synthesiser changed the direction of the band musically?

It wasn't quite like bringing in the synth and suddenly The Floor's sound changed drastically—it was a very considered move to use synth. The synth is usually to add 'dimension', as you say, rather than as a focal point. But I spend hours working on synth sounds and parts. As far as the synth goes, I spend as much time listening to Kraftwerk and Yellow Magic Orchestra as I do to guitar-based bands like the Cure and the Chameleons.

The eerie sound of Personnel pairs so nicely with the lyrics' preoccupation with privacy and detachment. Did you intend to make a concept record?

Not as such, although Matt is very intent on writing lyrics that fit the sound of our songs. He would be the first to tell you that the lyrics are not part of any grand design. They are partly 'accompaniment' to the instruments (because most of the bands we are influenced by write songs with vocals) and partly an honest observation of the world around him.

Where does the "personnel" sample from the title track's chorus come from?

It's a heavily affected recording of Matt's voice. Another interesting bit about that one—the crash sound at the beginning is also an original recording. Matt and I spent an afternoon recording the sound of various glass objects smashing in a garbage can filled with bricks.

What was behind that sonic project? Seems like a lot of effort for a single crash.

No grand scheme—we wanted an original sound effect instead of a pre-recorded sample. And how much inspiration do you need for an afternoon of violently destroying a pile of glass bottles and light fixtures? It's just plain fun. Recording that sound is very representative of the work ethic we adhered to for the making of *Personnel*. No corners were cut. We did as many takes as necessary to get the best performances out of everyone—in a couple of cases we recorded all the tracks (often 20-30) for entire songs two or three times in order to get things sounding just right.

So, you just wrapped up the cross-Canada tour extravaganza that brought you to Vancouver in June. Seeing as we're practically neighbours on the national scale of things, can The Floor be expected in town anytime soon?

Nothing slated for the immediate future—we'll keep you posted.

The Floor's new album Personnel is released on Normals Welcome

Records and is available virtually through

www.normswiscomrds.com.



the feminists



BY BEN LAI

Without a doubt, The Feminists are one of the busiest bands in town. You'll be hard pressed to find an act that plays as many shows as they do. I did a tally earlier this year and discovered that they took part in 14 gigs [all in Vancouver] within a short three month span. But when your live shows are as delightful and rocking as theirs you shouldn't mind bringing your music out to the masses. After all, what better way to build a fan base than to let more people see you play?

The Feminists are Ferdie Belland, Keith Grief, Allyson Mara and Mike Zobac. This interview took place inside CTR's old vinyl record library (a favourite among visitors to the station) after their energetic performance on live from Thunderbird Radio Hell.

DISORDER: My favorite thing is always to start with the history of the band.

Allyson: The band started when Keith was my boss at Sam the Record Man; he had a band and I was in jazz school. I was a total jazz snob at that time and he'd be like, "Oh, I'm playing shows. You should come check it out." I was like, "Yeah sure, I'll come and watch your stupid little band." And I went and saw Hunter Gracchus, his band, and was very surprised and thought, "I have to play music with this guy." I had a jazz trio and I invited him to come out. He came and saw us and said that we might be a good group to play softer songs that weren't getting played in Hunter Gracchus.

Keith: I had this notion in my head that I was going to be like Tom Waits, but it didn't turn out that way. [Laughs]

Allyson: We did play his wimpler songs and there was a lot of jazz influenced stuff, but then when Ferdie joined, we started redoing heavier songs that Hunter Gracchus has already done. And now it's just all rock 'n' roll all the time.

Keith: Plus it was good because it means that I didn't have to write more songs.

Allyson: It really was when Ferdie joined the band that everything changed for us. The last year and a half has been completely different then the two years leading up to that for sure.

The name of the band is worthy of note. I'm sure many people will interpret it as a statement of sorts.

Keith: It draws strong emotions. As many people who are going to like it are going to hate it.

Mike: When we first asked Ferdie to join the band, we exchanged some volleys of emails on whether we should rename the band or not. [imitates Ferdie] "Oh, it's not a really good name."

Ferdie: Well, at first I didn't like it. I thought it was the kind of band name you'd find from a punk band from Lloydminster or something like that. But then they started explaining about how all four of us are feminists, and then you can be feminists too because if you exclude people from the men can you can't solve the problem. Although we don't really have pointed political songs...

Allyson: No, the music is not about feminism at all. For me I just thought that it would be great to have a chance to explain ourselves whenever someone asks us about the name. That's what I want; I wanted a chance to talk a bit about why it's not a terrible bad negative thing to call yourself a feminist. And that is totally the perception. These guys get a lot more kick for it than I do.

Keith: If you want to think that it's ironic, I say go right ahead. You can if you want. There's nothing wrong with being wrong. [Laughs]

You went on a cross-Canada tour awhile back. Where did you go?

Allyson: We drove from Vancouver to Sydney, Nova Scotia. The whole thing took us six weeks. We played 27 shows. There was a lot of driving.

Ferdie: It was good to see the other cities in Canada. It was nice to see our musical peers from scene to scene. It was good to play in Winnipeg. Our shows in Sudbory were both really good. We played a good show in Moncton—hooked up with this other band called The Ride Theory who became our four buddies, as we bumped into them a few times on the road. There were dead shows to be sure, but that's indicative of any tour that any band takes.

"We showed up, and I knew something was up because the venue was right next door to a tombstone factory."

Wasn't there a bad story with Montreal?

Ferdie: Oh yes, the Montreal story. We've been scheduled to play the Jupiter Room. I was excited at first because it was the first room that Sam Roberts broke himself in. He played the Jupiter Room, then Zaphod [in Ottawa] and I thought "Wow, we can do the same!" So we showed up, and I knew something was up because it was right next door to a tombstone factory. We go upstairs and the place was a mess from the rave that happened last night. And there was not one poster that got put up; it was Sunday night and no one knew we were there. Basically to make a long story short, we played there with The Ride Theory. We played well for the eight or nine people who were there, sold two CDs actually—which is a telling tale in itself. But in the end we didn't realize this was a pay-to-play venue, as most of Montreal's venues unfortunately are.

Keith: It's actually pronounced "le pay de play".

Ferdie: [Laughs] In any case the bar manager informed me that we were responsible for paying the remainder of the soundman's fee, which was being taken out of the cut at the door. And there was a bit of initial financial confusion of first in which certain members of the bands got duped, but finally I put the hammer down. I said, "Look, we are not going to do this. You have a live venue here; it's your responsibility to pay the soundman as a member of your staff, as you would the waitresses or the bouncers." [imitating the bar manager's voice] "No, it's not how we do it here and you owe us \$75!" So I told him to go fuck himself, in front of the shocked members of The Ride Theory.

Allyson: And Ferdie let us all out. He said, "Go fuck yourself," and then he turned and started walking. Before that, during the last song of the show, Keith and I had ended up screaming at each other. Keith threw his guitar on stage and stomped off the stage in the middle of my keyboard solo. So, The Ride Theory, who'd never met us before, their little eyes were wide open, they didn't really say much at this point, just fell into this single-file and neatly trooped out after Ferdie Belland. We were all like little ducklings and followed him out the door.

Your just released your new album *She Could Be*. What's the difference between it and your previous album?

Ferdie: The production is heavier. It was fun to record with Cecil English just for the notoriety of being able to record with Cecil English [SNFU, DOA, NoMeansNo] and I can grill him for NoMeansNo trivia and all that. The production is a little thin and indie-rock on the first album. The songs are good but we could sound punchier. With Mike Southworth he made us sound huge. It's much more of an alive sounding album.

Allyson: I think the thing that made it for me is the vocals. When we did the vocals with Cecil it was really hard for us because we were singing all the vocal parts together and we just didn't have somebody who could help us. We knew we were singing badly or singing out of tune sometimes but we didn't have anybody that could help us fix that. When we were working with Mike, he was such a great musician and has such a great ear that he helped Keith and I get really good vocal takes. It sounds great.

The Feminists will be back on the road heading across Canada in

September. For more information on the band, visit

<http://www.thefeminists.net>.



new forms festival

Techne ex Machina

Last year, the Vancouver Art Gallery hosted a major exhibition called *Massive Change*, an optimistic take on the progress of humanity into the 21st Century. Meditating on the life-altering potential of new technology, designer Bruce Mau organized the show around the question, "Now that we can do anything, what will we do?" Set to the tone of Telus' reassuringly benign slogan, "The Future is Friendly," *Massive Change* sought to provide a positive counterpoint to the naysayers in the globalization debate. In contrast to the concept of technology as a malevolent force capable of usurping the sovereignty of humankind and ultimately rendering the Earth uninhabitable, Bruce Mau's exhibit argued in favour of science guided by intelligent and sustainable planning.

Massive Change, which will be showing at Chicago's Museum of Contemporary Art in 2006, contends that "design has emerged as one of the world's most powerful forces. It has placed us at the beginning of a new period of human possibility, where all economies and ecologies are becoming global, relational, and interconnected." Despite comprehensive coverage of the impacts of design, from computer interfaces to cheap and efficient water purification methods, one simple question was conspicuously absent: What does this all mean?

While designers, scientists, and technophiles relentlessly forge ahead into a brave new world of cheaper, faster, and easier, it has traditionally been the role of the artist to wonder what these changes mean, or if they are even desirable. Despite all our best efforts in design, it is often the unintended or unforeseen consequences of innovation that have the greatest impact. Ironically, the Vancouver Art Gallery exhibition lacked this perspective, focusing on the utility of technology rather than more critical issues, such as the redefinition of human existence through our increasing dependence on electronics; the ways in which technology distances us from the natural world.

Theoretical concerns aside, there remains the more immediate question of how new forms alter our means of creative expression. Art and technology have always had an intimate relationship, as different tools such as the paintbrush, the camera, or the mouse influence how we choose to represent the world. As Canadian media theorist Marshall McLuhan famously stated, "The medium is the message." It's time we listened to what emerging technologies are saying.

Back in 2000, amidst Y2K hype and millennial anxiety about the transition into the '00s, *Capital Magazine* co-founders Malcolm Levy and Jarrett Marleneau recognized a need for a dedicated forum to discuss the impact of new forms in art and culture. The resulting project was the aptly titled *New Forms Festival*, an annual showcase for artists, musicians, and cultural theorists to explore the intersections of technology and art. Now in its fifth year, the festival has gained international recognition, bringing together members of the electronic community from across the globe to participate in exhibitions, performance art series, conferences, and workshops. Running from September 15 to 24 in an assortment of venues such as Video in Studios and The Western Front, *New Forms* promotes a uniquely multidisciplinary approach to art exhibition. The *New Forms Media Society* aims not only to provide a venue for contemporary art, but also to develop a dialogue between the often isolated realms of art and science. Interactivity is a major focus, as many of the exhibits invite audience participation, and workshops seek to disseminate tools and information in order to broaden the community and increase public awareness.

This year's festival, organized around the theme "Ecologies," examines the ways in which technology can alter our existing environment as well as create virtual ones. Using ecological systems

as a guiding principle, artists are invited to explore the possibilities of modeling advancements in art and science after the existing inter-relationships in the organic world.

When pressed about how the theme was chosen for this year, Malcolm Levy explained that the idea struck him while he was pondering organic wisdom in one of Amsterdam's lovely cafés. For those with a taste for the finer things in Vancouver life, a city with undeniable similarities to the famed liberal haven in the Netherlands, this kind of sudden inspiration is probably familiar. Hazy origins aside, the theme has particular relevance as the drive to ratify the Kyoto Protocol continues, and pressure to find alternative energy sources intensifies in the wake of soaring oil prices and the protracted war in Iraq. While art may seem powerless in the face of such massive political issues, it is important to remember that all actions are based on ideas, and that ideas do not simply materialize out of nothing. Events such as the *New Forms Festival* are the breeding grounds of new memes, which disperse out into the global culture and may ultimately impact the decisions of political elites. According to author and cultural theorist J.G. Ballard, "many of the great cultural shifts that prepare the way for political change are largely aesthetic."

With Ballard's pronouncement in mind, contemporary electronic culture seems to be on the verge of a shift, a change which could have far-reaching impact if some of the ideas in *Ecologies* are realized. Discussing the contrast between the work showcased at the *New Forms Festival* and traditionally accepted art forms, Malcolm Levy muses that "some of the most cutting edge works coming out of media arts are not yet seen as part of this field." He sees the distinction between "high" and "low" art as largely arbitrary, with little more than an art form's surrounding image to blame for membership in either group.

Although some new media arts have yet to gain entrance into the hallowed halls of officially sanctioned galleries, there is an undeniable movement in Canada to foster the development of new forms. At this year's media launch, held on August 18th at Video Monster, Vancouver-based artists Carol Sil and James K-M unveiled their DVD project entitled, "Electric Living in Canada," a compendium of interviews with Canadian artists and media theorists discussing the current state of art and technology in Canada.

Eric McLuhan, whose work in communication and media continues in the tradition of his father Marshall McLuhan's pioneering thought, believes that, "there is no such thing as Canadian poetry or Canadian painting." He sees all forms of art in Canada as regionally influenced and decentralized, a unique condition that cultivates eclecticism and allows artists more freedom to explore the avant-garde. With no definitive Canadian form or style, new media arts flourish across the nation, carving out new hybrid identities in the absence of a singular tradition.

In a typically multifaceted Canadian approach, Cree/French Canadian artist and writer Ashabai Maskogon-Iskwew provides a counterpoint to McLuhan's characterization, highlighting the importance of building connections rather than working in isolation. Maskogon-Iskwew points out that the artistic milieu of Canadian aboriginals is decidedly non-combative, in contrast to the "anti" ethos of European art. "We're not working for the rights of individuals," he explains, "it's very much for community and support of individuals through community."

The *New Forms Festival* strives to make this community-building process explicit through a heightened aboriginal presence in this year's proceedings. The Museum of Anthropology will serve as a major venue for both exhibitions and conferences, drawing attention to this valuable resource of indigenous cultures at the University of British Columbia. Curator Dinka Pignon will be hosting an exhibit at the

MOA from September 16-October 16 entitled "Ritual Ecology," a look at the process of culture creation as behaviours within a given tribe or group progress from habit to custom to ritual. The exhibit will also feature a special aboriginal networking session, which will focus "on the junction of contemporary aboriginal communities, art practices, cultures, and new media—along with the potential remediation and extension of aboriginal culture." In line with the *Ecologies* theme, this type of dialogue is extremely important in seeking to restore healthy relationships within aboriginal communities after a long history of harmful interference.

Don't expect any drab and depressing governmental committees attempting to redress the wrongs of the past, because *New Forms* is an ultimately celebratory and future-oriented festival. Yet looking to the future does not mean making a complete break with the past, as the success of Nunavut-born throat singer Tanya Tagaq Gilis clearly illustrates. Tagaq, who will perform at the MOA on September 18, taught herself the traditional Inuit art of throat singing while studying at the Nova Scotia College of Art and Design. For the uninitiated, throat singing bears some similarity to beat boxing, as both techniques require the performer to harness the full potential of their vocal chords to produce two or more notes or sounds simultaneously. The technique, which employs the lower part of the throat for deep, growling tones and the nasal passages for high notes, is jokingly described by the Inuit chanteuse as "vnters singing."

Unlike beat-boxing, whose cultural clout has risen considerably in the last decade, throat singing remains relatively unknown outside its traditional homes in Tibet, Mongolia, South Africa, and Northern Japan. In Nunavut, throat singing is usually enacted as a call and answer game between two women, although Tagaq had never heard it performed until she received some recordings at college from her mother. Intrigued and compelled to learn the form on her own, Tagaq developed a uniquely solitary vocal style to translate her interest "in instinctual and emotional capacity."

Listening to the haunting, wolf-like cries on "Ancestors," a collaborative track on Björk's acclaimed 2004 LP *Medulla*, it's easy to see what she means. Tagaq's guttural cries and unfamiliar melodies have a primal feel, employing a range of raw emotive power typically denied to vocalists. Her presence on *Medulla*, an album dedicated to exploring the outermost possibilities of the human voice, positions her as one of the rarest voices in contemporary music.

As an accomplished painter, musician, and aboriginal artist, Tanya Tagaq Gilis exemplifies the *Ecologies* theme of this year's *New Forms Festival* perfectly. Although throat singing is far from a new or technological form, it has been recontextualized through Tagaq's work with Björk, the Kronos Quartet, and various electronica artists such as Michel Deveau.

The *New Forms Festival* does not advocate relentless progress into a technological future or innovation for its own sake, but rather creative use of existing forms and the intelligent development of new ones. The focus is on integrating art into all aspects of culture, modeled after organic inter-relationships rather than the often fragmented association between humans and the natural world. If the traditional arts are beginning to seem irrelevant, if you're curious about cutting-edge media arts, or if you simply want to dance your ass off to some experimental electronica, go check out the festival and start bridging the gaps between art, technology and culture.



ladyfest olympia



BY KAT SIDDLE

My love for music has long been entwined with my feminism. It probably wouldn't be much of a stretch to say the two are inseparable. I found my feet as a music geek in high school, using music by women as a place for myself. I adored Tori Amos for her difficulty and epic range of emotion and disliked Jewel for her obviousness. The distorted sound of PJ Harvey's *To Bring You My Love* made me uncomfortable, but I was glad that she existed. My dad started buying me music books for Christmas and *The Rolling Stone Book of Women in Rock* probably sealed my nerdy fate. Flipping through its glossy pages, I began the process of realizing that the friends of 1997 didn't exist in a vacuum—women had a short but fascinating history in pop music, a history made all the more accessible to me because it didn't take much time to learn most of the important names: Loretta Lynn, Bessie Smith, Siouxsie, Janis. Eventually, I started exploring outside this niche, but music made by women (of any genre) will always be especially compelling and close to my music geek heart.

So, given my long-standing fascination with girls' 'n' tunes, I couldn't possibly forgo July's Ladyfest Olympia. This four-day weekend of bands, crafts, workshops, and films marked the fifth anniversary of the very first Ladyfest, also held in Washington's state capital. Since the beginning, Ladyfest has been defined as "a non-profit, community-based event

designed by and for women to showcase, celebrate and encourage the artistic, organizational and political work and talents of women." Festivals are put on all over the world by different groups of volunteers. In this month alone, Ladyfests are happening in Ottawa, Singapore, and Zurich.

It meant abandoning the magazine halfway through production and skipping two days of work, but I couldn't give up the opportunity to glut myself on art, DIY politics, and K Records bands. Thursday, July 28, the DISORDER team arrived in Olympia rushed, cranky, and ready to soak up everything we could in four short days.

Thursday

The Thursday line-up was half the reason we decided to go: Tender Forever, The Blow, Anna Oxygen, and the Rock 'n' Roll Camp for Girls in one night? Hell yeah. We entered the Capitol Theatre at about 6pm, not fully realizing that we would spend the bulk of the next three days in its dark, velvet-chaired interior. First on stage was Plastic Stallion, a foursome of pre-Teen Rock 'n' Camp attendees. They ran through two original compositions, "Shut Up," and "You Suck," both of which involved choruses of cathartic yipping: "Shut up! Shut up! Shut up!" and "You suck! You suck! You suck!" Nevertheless, we were totally in awe of the 11-year-olds onstage who were clearly cooler than we were ever going to be.

I was excited to see Tender Forever after glowing reports brought back from friends who went to Anacortes' What the Heck Fest in July. According to the Ladyfest Program, "Tender Forever is a girl performing alone with her DIY crafty sounds, a cardboard laptop, a very personal body language, tears, cut-outs, spams, and more." This sounds a little obscure but it's completely accurate. I'll elaborate: Tender Forever is a boyish French girl, singing songs about long-distance love while cooing sounds out of a duct-tape and cardboard laptop. She performed with a five-inch tall choir of cardboard cut-outs. Choir members included Stevie Wonder, Calvin Johnson and Beyonce. Tender Forever fully owned the stage, stalking back and forth wildly, sometimes laying on her back as she pressed the microphone to her mouth. It was as wonderful as it sounds, perhaps more so.

I missed most of Anna Oxygen when we ducked out to get tacos, which was a shame since I really enjoyed her debut album, *All These Faded Things*. We returned halfway through her set and Anna was onstage, dressed all in white, in the middle of a hard-to-follow conversation with a prerecorded voice claiming to be a giant fish. I didn't get it either.

A devoted fan of Poor Aim: Love Songs and The Bonus Album EP, I was elated at another chance to see the Blow on their native turf. Beats-maker Jona Bechtolt was touring in France as Y.A.C.H.T. at the time, but he joined in via speakerphone. Singer Khalea Maricich queued up the beats on her laptop, invited everyone to dance onstage, told some very engaging stories, and sang a lovely little song about sex, in French.

Friday

While DISORDER's Caroline Walker took some instrumentation workshops (see sidebar), I elected to explore downtown Olympia's thrift stores and book shops. I managed to miss a lot of great-sounding workshops during the weekend, probably because I never actually sat down and read the program guide from front to back. Among my regrets: missing the Radical Cheerleaders performance, the sound tech workshop, and the K Records zine-making session. Among my complaints: Dame Darcy's doll-making workshop required you to bring all your own materials, including toaster oven (!), and the unfortunate circumstance of the Ladyfest program guide being completely disorganized and impossible to read. (Should anyone ever organize a Ladyfest Vancouver, I offer my layout services now.) Nevertheless, one could do a lot worse than spend a Saturday morning sauntering around sunny small-town streets.

At about 3pm, we headed to the Capitol to check out more bands. I've been intrigued by Dame Darcy ever since unearthing a book of collected *Roller derby* zines so I was disappointed with her band, Death by Doll, and their synth-y dirge-pop. One goth girl danced rapturously, wheeling in circles and tossing her hair, but most of the audience seemed underwhelmed.

Ladyfest Olympia

In the tradition of Ladyfest 2000 and in solidarity with Ladyfests all over the world, Ladyfest Olympia 2005 is a festival organized by local women of all identities to showcase, celebrate and encourage the art and activism of women everywhere. Ladyfest Olympia is a non-profit music and arts festival benefiting local organizations that support women. We are committed to inspiring self-empowerment in the face of oppression and we welcome and encourage all people who support the education, advancement, and celebration of women to attend our festival.



Their set was followed by Kimya Dawson, another artist who concerns herself with mortality, albeit in a completely different way: where Death By Doll are removed and affected, Kimya is immediate and utterly, heartbreakingly real. On this occasion, the former Moby Peach was fragile and worried about her mother, faraway and ill in New York City. Kimya's flight east had been delayed for a few days, freeing her to play Ladyfest, but she clearly wasn't in the mood and couldn't keep herself from weeping at one point. Her sweet, quick-paced songs are largely concerned with grief, hardship and hope: one line stood out in particular, "I will lose my shit if even one more person dies, so please don't die." I left with the feeling that Kimya writes because if she doesn't she will seriously lose it, and more than anything I just wanted to give her a hug and say, "My mom's been sick too."

We took a break after that, and returned to watch San Francisco four-piece Van Iva. Something about their lead singer seemed familiar to me, and for a while I just watched her spinning and preening in her glittering fringed cocktail dress. Then it hit me—it wasn't just her height and glamour, but the way she moved: her stage act had all the camp and posing of a drag queen's but with twice the ease on heels. It was distinctly reminiscent of Vancouver's Carlotta Gurl, and this comparison is all I can actually remember of the band. They also featured 7 Year Bitch bassist Elizabeth Davis, apparently).

Saturday night was Soul Night at Ladyfest, featuring soul and blues pioneer Barbara Lynn and her backing band of local musicians (including Chris Sutton and Olivia Ness of C.O.C.O.). Barbara (b. 1942 in Beaumont, Texas), was discovered while still in high school. She became one of the first female instrumentalists to hit the charts, wrote a number of her own songs, and did the whole thing playing guitar left-handed. She seemed as amused by the obvious generation gap between her and the Ladyfest attendees, asking the crowd to thank their parents for making "You'll Lose a Good Thing" a number-one hit in 1962. After launching into the story behind the single, (apparently, the guy's real name was Sylvester), she looked to the audience (at least 30% young, mohawked lesbians) and told us to insist that our men treat us right. "If he don't come home on time, give him hell." She was at home on the small stage in a way that none of the younger performers had been, and I just kept thinking, how much has women's place in pop music changed during this one person's career?

The Gossip went up next, rocking the stage in matching camouflage outfits. This was only my second time seeing the Portland powerhouse in action, but I feel like I learned a few things. Gossip Lesson #1: Gossip songs, no matter how good they are on CD, will always sound better live. Gossip Lesson #2: Even if she's sick, in debt, or recovering from gall bladder surgery, Beth Ditto will always, always bring the house down. Gossip Lesson #3: until the Gossip are international superstars, the world will be a cold and unjust place. For everyone.

Saturday

Worn out by Friday's marathon of band watching (nine hours!), I basically went AWOL on Saturday. I hid in the zine library at The Last Word book store, surfacing only to drink coffee and watch *Hide and Seek*. Su Friedrich's absorbing film on lesbian ghettos.

Although people at Ladyfest were friendly, there was this pervasive feeling of being at a big party where everyone knows each other but you don't know anyone. And there's no liquor. To complicate things further, most of the people associated with Ladyfest—organizers, workshop leaders, performers, and audience—dressed in that thrift store, rock-star accidental uniform. It made it difficult to tell who was doing what. On the plus side, there was almost none of the intense psychological

divide between musician and regular citizen that saturates most gigs. No one seemed particularly invested in the normal roles contemporary music is fraught with. When a girl climbed onstage to sing harmony during Liabird's set, a few people on the floor yelled, "Yay, Lindsay!" For the short time we spent there, the Olympia scene seemed refreshingly without pretense. It reminded me of something Khloia Marich (The Blow) said to Vancouver *Ion* magazine this summer: "I wouldn't have made music if I didn't live [in Olympia]. I never thought of myself as being a musical person. I think that in Olympia the standards of what you have to do to be considered a musician are really broad, you know? You don't have to be a musical person. You could be a person who has a lot to say."

However, not everyone finds Olympia as nurturing: when we ducked into a cheap, colourful student bar to cure our exhaustion with beer, I spotted two paintings for sale on the wall. One depicted a few stylized birds along with the words "Birds are so scene," and the other showed two girls frowning and said "My subculture is better than your subculture."

Sunday

I made it to my one and only workshop Sunday morning: the Real Grls video workshop. A teenage girl with braces taught me the basics of using a video camera before I returned to the Capitol Theatre to watch more bands.

Back in the HQ, Mirah was experiencing serious sound trouble. She ended up scrapping her mic completely. "Be very, very quiet," she said, "and I'll sing without one." We sat on the floor, crowded as close as we could. She perched on the edge of the stage and played a very intimate set of delicate folk songs.

Mirah's quiet strumming made an incongruous prelude to the evening's rockably headlines, but Ladyfest had been filled with unlikely pairings. To be fair, though, I don't know that it would have been

possible to really prepare yourself for Wanda Jackson.

Like Barbara Lynn, Wanda Jackson was discovered while still in high school, singing country songs on an Oklahoma City radio show. A year later, she was touring with a then-unknown Elvis Presley, who urged her to start playing rockabilly as well as country music. Wanda liked Elvis, and the world liked Wanda: she became star, and Elvis's girlfriend to boot.

A vision in pink polyester fringe and big black hair, Wanda was the absolute peak of the weekend. She was sassy, sharp, and comfortably chatty between songs. She praised the curves of her pink Daisy Rock guitar for being "cut in just the right way ... I bet even my friend Dolly Parton would like this one." She even talked about meeting Elvis for the first time: "Now, I know you all wouldn't find this strange, but when I saw him for the first time, he was wearing a yellow sports coat. I had never seen such a thing on man! And he had a pink convertible. This was back before Mary Kay, now." Her singing voice has changed over the years, but her signature nasal bleat was still intact for her renditions of "Fujyama Mama" and "Mean Mean Man." The crowd went quiet when she started to talk about Jesus, but the singer knew she was on contentious turf; afterwards, she graciously thanked everyone for listening, "even though it's a very personal thing we all have our own opinions about." Classy lady, that Wanda.

Dusk fell as the DISORDER crew walked out of the theatre and into the cooling streets. We were just thinking that our Ladyfest experience had come to an end when we heard the sounds of live drumming coming from an alley. We poked our heads in to see a pickup truck with a piano on the back. A sweaty young man pounded out a jaunty tune, while his female band-mate battered a drum kit next to a well-tagged dumpster. A happy audience had gathered around them, cheering and swatting at flies. Ladyfest wasn't over, and somehow, in Olympia, it never really is.



Ladyfest Drum Workshop

I was really excited about this workshop: I mean, what could be better than taking a traditionally sweaty male musical activity and putting it in a relaxed communal art space with a bunch of women who love feminism and music?

Arriving at the workshop early I got my pick of the well-worn pieces of percussion. I was drawn to combo of floor tom and warped crash symbol. Our instructor, sporting a rockin' boot-n-short combo, went by the name Drummer, a well-deserved moniker considering that she has played for most of her life. After handing out the donated plastic head drum sticks we did a round of introductions. I was relieved to find out that most of the group was equally as inexperienced as I. While I was the only technical foreigner in the lot the rest of the group was a good mix of local Olympians and gals from Los Angeles, Seattle, Portland, New York and Colorado.

Drummer gave us an intro to time signature, drum notation, proper holding technique, and how and where to strike each piece of the drum kit. Finally we were ready to tackle the coordination challenge of the full kit. I respected the first brave soul not only for her sacrifice of dignity, but because her lack of coordination put me immediately at ease. As others tried to beat out the provided rhythm of tom, tom/snare, tom, tom/snare, I air-drummed to get the pattern into my muscular memory. When my turn came around I eagerly sat behind the kit. After a little bit of fumbling my nerves dissipated in the supportive atmosphere and by the end of my brief stint my head was bobbing along with the beat I was holding.

I came out of the workshop with one of the most giddy feelings I've ever had: on par with that of my after-school checker matches with the boy of my dreams in grade four. Having always revered the female drummer it was shocking to consider the possibility of actually becoming one. Drums now join violin and cello in the instruments-I-need-to-learn-in-order-to-die-happy list.

Caroline Walker



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israeli hip hop



HaDag Nachash

A Shekel for Your Thoughts?

BY ZACH GOELMAN

Jerusalem is a city of a thousand neighbourhoods, united by white stones and divided by ethnic and religious identity. Every conflict felt between Jews and Arabs is reduplicated in both communities by conflicts between the religious and the secular, and then reduplicated again by economic disparities within the communities. The renowned vibrance of Israeli society has thus produced art that is of once emblematic and escapist. This art is highly engaging at many levels; like all forms of cultural expression, it contains something for the outsider, the neophyte, and the native.

The Kiryat Mordechai neighbourhood of Jerusalem is a blue-collar residential borough, and this summer it hosted the Festival b'Shekel, the One Shekel Festival. The festival was created through the initiative of Israeli musicians and performers who wanted to allow greater access to their concerts, which are often plagued by restrictive ticket prices. The festival was held in a park in Kiryat Mordechai and charged a single shekel as admission. The performers were some of Israel's most popular musicians: the headlining band was HaDag Nachash, a funk, rock, and hip-hop group that achieved fame in the last five years; they were joined by Israeli rock legends Romi Fortis and Berry Sakharof, a duo that split up in the 1990s and were reunited for that night's performance.

HaDag Nachash is a group that deserves serious attention. They are led by writer and vocalist/rapper Shanan Street and the band includes a DJ/keyboarist, an electric guitarist, a bassist, a drummer, a flautist, and a beatboxer. They combine electric-sounding 80s funk with a hip hop hook and "mirzachi" (Arabic and North African) rhythms. They opened the festival with some energetic songs from their extensive catalogue, suitable for the crowd, who responded by jumping and punching their fists in the air.

The atmosphere within the park contained more than simple fanfare and excitement. The festival took place on June 27th, seven weeks before the beginning of the Israeli government's disengagement plan—the withdrawal of 8000 Jewish civilians from occupied territories in the Gaza Strip and northern West Bank. Since its inception, this plan has caused an incredible amount of civil disagreement within Israel. The fact that the Jewish state was removing Jews from their houses was entirely unacceptable to some, while others saw it as an invaluable step towards handing over territory to Palestinian rule. The proponents and opponents of the plan battled in editorial posts and on street corners, and fears grew of the possibility of civil violence between the groups. Within Jerusalem, opinions run as high as they can, and the different political camps became associated with coloured ribbons that waved the banners of their causes. An orange ribbon indicated that one opposed the disengagement plan, and a blue-and-white ribbon expressed support for the decision of the democratic government. Wearing ribbons in public invited discussion, insult, and even threats from those opposed to the colour of opinion flying from one's rucksack. Atop this political division within the society, there

loomed the threat of a terrorist attack, a threat felt in any crowded area, especially in Jerusalem.

Imagine, then, the crowd that appeared for an accessible concert in the state's capital—overwhelmingly young, many of the Jerusalemites present were waiting to be drafted into the Israeli Defense Forces. There were large numbers of casually dressed music

HaDag Nachash is Israel's
formost politically and
socially conscious band...their
commentary on Israeli society
is famously engaging.

loves, high-school students enjoying a great show on a summer night. Some wore small knitted kippot, a sign of religious observance or an inclination towards the traditional. Many wore ribbons of different colours. Some were old enough (18-22) to appear in their army unit fatigues, and a few young men wore the uniform of the ultra-religious (black pants and jackets, white shirts, sidelocks, and black felt kippot). The religious-secular divide in Israeli society was seemingly united for the duration of the concert.

Within the mixed crowd, society and politics blended equally in the music heard that evening. HaDag Nachash is Israel's foremost politically and socially conscious band; above their musical talents, their commentary on Israeli society is famously engaging. In their song "Rak Po" (Only Here), rapper Shanan describes how, despite the easy life one can find in America and Amsterdam he prefers Israel to any other place on earth. In the song, he includes in the song descriptions of various everyday frills faced by Israelis, including army service, metal detectors, moral conflict, and economic strife. In "Beit Betesda" he tells the true story of a woman named Bet who protected a knife-wielding terrorist with her body against a crowd bent on avenging the victims stabbed moments earlier. The band, known for its moderate, secular, and cynical approach to Israeli politics achieved widespread approval among music lovers of all political stripes because no one can disagree with their honesty in describing the humanity of the conflict and the strain it places upon Israeli society.

The music built up to what would appropriately be the festival's climax, when HaDag Nachash and guests performed "Shir HaStickerim" (The Sticker Song). The Sticker Song was released

by HaDag Nachash last summer and grew immensely popular over the past year, because its ingenuity touches most Israelis with a sense of familiar sarcasm that rains down upon all who engage in the political dialogue in the country. The verses are composed entirely of recognizable phrases taken from Israeli bumper stickers, one of Israel's most prolific media. The single-slogan manifestos coat vehicles and street-signs up and down the country and range from the moderate to the mocking to the blatantly racist.

The lyrics of the song were originally composed by Israeli author David Grossman, following the assassination of Yitzhak Rabin. The political murder of Israel's Prime Minister spurred Grossman into composing the song, wherein he displays both the divisions within the society and the incitement and hatred of opposing views. David Grossman broke onto the political scene with his 1987 work *The Yellow Wind*, a collection of essays on his encounters with Palestinians living under Israeli occupation. Grossman's primary focus has often been on the impact of the occupation on Israeli society, how occupation corrupts and brutalizes the occupier. He expresses his fears of civil hatred between Israelis, and the murder of Rabin truly brought his (and many Israelis') worst fears to light.

"Shir HaStickerim" begins by contrasting moderate bumper stickers, then begins to include both the humorous and the extremist slogans. As the song progresses it spirals out towards the most shockingly objectionable. The chorus repeats the question "how much evil can we swallow?" The suspenseful instrumentation, and the shouted lyrics (Shanan spits every slogan with the appropriate emphasis) add to a chaotic bombardment that only forces you to appreciate how seamlessly Grossman and Shanan weave the interlocking and contradictory fragments into a rhythmic, rhyming poem. When sung in the politicised atmosphere of a hot Jerusalem night, the song took on the force of a musical score to the evening. And everyone present knew all the words, having grown up seeing them stuck to their parents' cars, their neighbours' windows, their street corner's stop signs.

The concert wasn't long, but it was intense, and it was fun. The country was discussing tearing itself apart in the newspapers, and we stood together singing regardless of our political perspectives.

For more information on HaDag Nachash and The Sticker Song, a PDF file called "Israel from Bumper to Bumper" is available online. Created as an educational tool to explain some of the different political views in Israel, it is a really thorough package that provides images of the original stickers. However, it treats every sticker, whether rude or racist, as another quirky expression of the Israeli mosaic, downplaying the serious and disturbing nature of many of the slogans.



Under Review

Archie Bronson Outfit

Fur (Domino)

Fur is the first album by the charged, fuzzed-out British blues rock band The Archie Bronson Outfit. They draw heavily from their 60s and 70s counterparts, which, thankfully, is not to say that they wallow in the past. The album starts off right with "Butterflies," complete with raunchy guitar and Neil Young-inspired vocals. The assault continues with "Islands," and its heavy, absolutely pounding rhythm section. This, along with the chorus of "This Heart Burns Electricity," puts the album into full gear. "Riders," which soon follows, slows things down a bit without giving up the grittiness of what preceded it. Given its title, it's perhaps fitting that it has a Doors feel to it.

The Archie Bronson Outfit seem to have a pretty good thing going, so it's kind of disappointing that the second half of the album is not nearly as affecting. "On the Shore" sounds again like Neil Young, but more subdued. The melody is pretty good, but after a while the song starts to drag. "The Wheel Rolls On" is a fast-paced song with a tension that builds, but there's never really the release that I find myself waiting for the entire track.

There is, however, the second-to-last song, "Kangaroo Heart" is a pumping track containing the guitar lines and changes that I liked so much from the first half. Here, it finally sounds like what I knew this band is capable of; let's hope they continue in this direction for their followup.

Robert Ferdinand

At the Drive-In (This Station Is Non-Operational) (Fearless)

I've never been a dedicated At the Drive-In fan, so I don't have much knowledge about their albums, which is precisely why this retrospective collection is perfect for me or anyone who needs to catch up with the band. It's particularly useful for fans of The Mars Volta and Sparta who want to check out the roots that spawned those psych/prog and punk/metal offshoot bands.

This collection does an excellent job of displaying the band's musical evolution over the years. If you compare the first song on the album, "Fahrenheit," an enjoyable, but fairly typical punk-metal offering, to later tracks such as the slow-paced but uber-intense "Non-Zero Possibility" or the drum machine-driven B-side "Autorelocator," you'll see what

I mean. Then listen to your Mars Volta, and it'll probably fit together somewhat nicely, or at least make some sense. (The Pink Floyd cover that closes this collection doesn't hurt, either).

This album does enough to get the listener interested in some of the music not included here, which was probably the point of this anthology. Good job. Good band.

Robert Ferdinand

Demander s/t (Tropicale Records)

Sivan Harlap and Karen Correa have taken off their *Hisstys/Beauty Supply* jackets and are revealing a less poppy *Breeders* and a more poppy *Yeah Yeah Yeahs* in this new Demander clothing. This five-song teaser starts off with a slightly droning vocal melody that doesn't quite equal the rad catchy bass and drums. "Wicked World" is memorable for its beautiful surly guitar, though I find the lyrics a bit confusing: "for some time now, I called you my mother but she would not approve...I can't take you, no not anywhere but this old story is already told."

"Raise a Glass (redux)" is totally

beguiling and it makes me imagine a serious *Lederhosen* Lucif fronting *Cadeaux* with *Kathleen Hanna* singing a *Tsunami Bomb* melody. And I love the lines, "I can't raise a glass to things that are long gone—what's so wrong with here and now?" The most demanding song on this disc (and a great closer) is "Parle Cochere." Correa's "Could I?" in this song will be a great follow-up to *Kalto's* "Should I" on your "grrits with guitars" mix tape.

Maybe soon there will be more to check out from this line-up, but for now, I'll dig the short and sweetness of DEMANDER! [say it in a metal voice—it's fun].

Natalie Vermeer

Dub Gabriel Bass Jihad (Azra Records)

In Dub, bass is the place. In the case of Bass Jihad this place lies somewhere in subterranean Brooklyn where sonic impressions and rhythms of the Middle East and South Asia are filtered through the sonic alchemy of Jamaican dub. Multi-instrumentalist and producer Dub Gabriel's second full-length release brings all these influences together into a heady mix that will inevitably get comparisons

to the more esoteric dub output of *Bill Laswell*, *Muslingauze*, *The Suns of Arqa* and the Wordsound label's *Crooklyn Dub Consortium*.

The album kicks off with "War In The Poppy Fields," a swiney double reed loop over a kicking Middle Eastern drumbeat with keyboard stabs and a thick bass presence. Things begin to really trance out nicely in "Musique De L'ame" with its ghostly violins and gently supportive tablas. "Tales Of One Man's Trials" features *MC (hall)*'s dark musings over a dry breakfast that would sound right at home on any Spectre release and "Dis Song" sources poet *Mufaburaka's* voice from his "Dis Poem" dislocated over a propulsive push/pull beat before ethered chords drift over the developing groove. The album finishes off with "Second Coming Of The Urban Mystic," a lengthy ambient dub excursion that leaves the listener adrift in a seemingly eternal nocturne.

Bass Jihad is not so much a sonic call to arms as it is a notable contribution to the ever-expanding universe of Dub. It's also a great excuse to get your subwoofer pushing out some serious pressure.

DJ Sahyrican

Archie Bronson Outfit



At The Drive In



The Hidden Cameras





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Dub Gabriel



The Fembots
The City
(Paper Bag Records)

There are two things in life that I truly hate. The first is when a band's hype surpasses its musical quality. The second is when a band with a great sound decides that a greater sound would necessarily arise from making the band bigger. Unless you're **Jesus** or maybe **Radiohead**, massive changes can go terribly, terribly wrong.

Thankfully, Toronto's Fembots have walked this fine line, making a musical transition to loud, chanting anthems without losing the character that made them attractive in the first place. In other words, what makes *The City* strong isn't the larger arrangements themselves, but the variety of ideas that come through, ranging from the *Spiritualized*-esque gospel ending of "Count Down Our Days" to the darker sound of "Hell." *The City* also distinguishes itself from other recent country/roots albums in its detail, which includes typewriters used for percussion ("History Remade") and a space instrumental waltz ("Demolition Wapz Pt. II").

Soren Brothers

The Hidden Cameras
Learning the Lie (7 inch)
(EVI EVI)

Let's face it, a limited-edition double 7 inch is not really about the quality of the music but about the quality of the packaging. *Learning the Lie* is no exception. All the trappings of novelty are here, including coloured vinyl (think baby blue and white making tender love in a spin art machine) and a poster-sized lyric sheet adorned with skulls and cameras.

Musically, four demo tracks are featured to whet the appetite for next year's full length release, *Avoc*. The first and last songs on the record highlight what the Cameras do best, taking full advantage of Joel Gibb's soaring voice to tempt the listener to join in chorus; before you know it, you are next to your mother on the drive to church singing about interrupted outdoor sexual liaisons. Sandwiched in the middle of "Learning the Lie" and "Death of a Tune" are two somewhat lackluster tracks, "Why I Understand" and "Lollipop," both of which follow the pace of *Missouga Goddam's* "B Boy" with a driving wall of repetitious sound interwoven with Gibb's voice, briefly exposing its beauty. The lyrics are unfortunately lost beneath all the instrumentation and the guitar loops rapidly fire. Overall, there is enough here to make the listener want more, but like a good theatrical trailer it doesn't give it all away. The casual listener will be satisfied with the rest of the Camera's catalogue while waiting for the upcoming LP, and more importantly, their not-to-be-missed tour in support of its release. Oh you Hidden Cameras, you're such teases.

Caroline Walker

Kickball



The High Dials
War of the Wakening Phantoms
(Rainbow Quart)

After listening to this latest, blessed-out opus from Montreal's psych princes, I almost want to tell them they got the name of their albums mixed up. Let me explain: in 2003, they gave us *A New Devotion*, which signaled a departure from their former mod-pop leanings in the form of a conceptual album of smart, snappy songs and significantly more experimentation. With this record, a more sublime approach ensues, showcasing a band now comfortable and confident with their newfound musical calling, and not at all in my humble opinion, representative of the apocalyptic reference to the album's title as one might think. Tracks like "The Holy Ground" and "A River Haunting" are perfectly crafted pop gems that break up the mellowed and moodier cuts like "Winter Ghosts" and the closing track, "Dust In The Sun." The only time things get really busy is in "Our Time is Coming Soon," which starts innocently enough, but then ends in an accelerated climax, nearly losing control but just narrowly missing the mark. So while the stories of old may bear more literal meaning to this new record's moniker, musically *The High Dials* new devotion to making a solid artistic statement out of the ghost of albums past is clear.

Bryce Dunn

Kickball
Huckleberry Eater
(Houseplants Records)

Sauvie Land: Only 10 miles from downtown Portland, a bridge transports reality-urbanites to fertile soil. Fresh produce! U-Pick farms! In their sophomore effort, Kickball serenade this slice of agricultural heaven and the feeling pervades the entire album. With pared-down instrumentation supporting the singer's earnest voice, a track off *Huckleberry Eater* would provide a comfortable transition between *Animal Collective* and something from the Elephant 6 catalogue on a summer time mix tape.

This stressed out urbanite couldn't get into the more meandering tracks: it's been awhile since my last island getaway. Personal shortcomings aside, the album is typically playful and innocent and the beats follow suit. Kickball is here to play with you. They don't want to be pinned down to simple time signatures, not just as your toe starts tapping there will be a break or a roll, but after a few listens you can anticipate the next snare or tom beat, then you feel good. And feeling good is what Kickball is all about, even though I cannot escape the pang of Portland jealousy. Anyone up for a visit to Puerual Farms? That's right, Portland, show me your Fraser Valley!

Caroline Walker

Matson Jones
s/
(Sympathy for the Record Industry)
Matson Jones is a departure for Sympathy Records, better known for lo-fi

Matson Jones



pop and recorded-in-a-tin-can blues/rock, and I'd like to thank **Long Gone John** personally for releasing it. On their debut album, this Colorado four-piece doesn't reinvent the two-and-half-minute pop song, but they do refresh it by mixing up a few familiar elements, laying gritty girl vocals (think **Kathleen Hannah** circa *Bikini Kill*) atop two cellos, drums, stand-up bass and a smidge of bleepy keyboard. Before you start thinking of *Raspulina*, lemme say there's nothing fancy here, no history-shit or warty prettiness, and certainly nothing that could be called "ethered." Matson Jones is perceptive and driving, with straight-up song structures and mean-yeasty lyrics: "I've got people to see, and places I need to burn down." They're taking the cello for a ride, and the result is urgent, sometimes manic, and grimy in all the right places. Despite their unique sound (and pretentious art-reference name), this album has the Sympathy Records anti-shine all over it, and I'm slapping my seal of approval on it as well.

Kat Sidle

Pelican
The Fire in Our Throats Will Beckon the Thaw
(Hydrahead)

Hot on the tail of the release of the twenty minute "March into the Sea" as a "single" comes the new Pelican full-length *The Fire in Our Throats Will Beckon the Thaw*. Pelican is the honey of heavy music; it's predigested, easy to swallow and goes well with a warm cup of tea and a hangover. Beyond that, it really doesn't have much use unless you are loyal to the band. While I can't dislike them, they provide so little stimulation, it's just so damn bland that at worst it allows me to sit back and ignore it. At best, I might think about stairs, expanse, or something else cliché and sublime.

If you have limited patience for waiting for a moment of clarity in fuzzy, repetitive riffing, then *The Fire in Our Throats* probably won't do much for you. The best Pelican moments come when they are able to fuse the fuzzy and the clear, the best example is the version of "March," abbreviated for the full-length. Unfortunately, through it all we find ourselves back at "Australasia" fairly quickly; simple without the sonic atmosphere required to compensate for a lack of technical musicianship. In fact, Broadrick's remix on the "March" single is the best thing to come from either of these records.

If Hydrahead is the self-proclaimed label for "thinking man's metal," then Pelican fits in as a weeded sabbatical devoid of deep thought, though it can coax non-musical thoughts out of you.

Mike Barrow

Rock'n'Roll Monkey and the Robots
Detroit Trauma
(Drastic Plastic)
It was Friday...early evening...I was tired...then I heard "Rock 'n' Roll and the Robot Monkey!" being shouted from my

The Scramblers



stereo. After a few songs I was drinking beer and charged to go out and cause trouble.

Detroit Trauma has a solid crunchy rock'n'roll position core with dark electronics in orbit providing a balancing negative charge. On this album there is everything from a crack dog out for revenge in "Sadie," a bluesy stomp "Shaky Jake," and the edgy "Chopdragwhippind." These guys must put on a great live show; there is good energy in all of their songs and no hipster posturing. I am putting this album on the same shelf as the **Pales**, **Ramones**, **Dead Kennedys**, and **The Cramps**.

Jeffrey Helm

Charlie Schmidt
Xanthe Terra
(Strange Attractors Audio House)

If there's one great trend that solo acoustic artists such as **John Fahey**, **Glenn Jones**, and now **Charlie Schmidt** have established, it's the use of stories without singing. For many, the idea of listening to the instrumental musings of a single guitar for an hour could be daunting, but I'm starting to appreciate it in the same way that reading a book gives the imagination more of a workout than watching a movie. And *Xanthe Terra* is the perfect example of this—Schmidt has put together a group of songs in which some are his own, and others inspired by artists ranging from John Fahey to **Igor Stravinski**. Each song has its own story laid out in the liner notes, but put together they are intended to describe an imaginary hike across the album's namesake region on Mars. The resulting effect is a layering of meaning and sounds, with the listener's imagination wandering off in several directions, but always guided by the expertly played guitar. There's definitely an audience for this.

Soren Brothers

The Scramblers
Good Gone Bad
(Heart of Texas Records)

The Scramblers serve up a selection of peppy glam rock that predates my current local favorites **Crystal Pistol** by close to twenty years. I'd never heard of them before, but now that I have heard their hooky songs with smart-arsed lyrics, I'd add them to my list of favorite bands from the sleaze rock genre I have loved so dearly ever since **Faster Pussycat** horrified my mother when I was in grade four. I find it amusing that the liner notes initially slam writers who describe rock in sexual terms only to follow it with a paragraph bragging about the women in their sexual prime that came after the Scramblers, but oh well—**Alanis** isn't the only one who doesn't know what irony is.

Droke

Vienna Teng
Warm Strangers
(Zoe Records)
Dear Vienna,
I wanted to listen to your new album, but couldn't, because the Copy Protected Disc made my computer freak

Vienna Teng



Yngwie Malmsteen's Rising Force



out for five minutes before spilling it out. The computer claimed the CD contained no readable files. I was relieved that I hadn't paid for *Warm Strangers* (it was a review copy), but I would still like to hear it. Maybe I can download it somewhere?

Please, let me know if you figure anything out.

Sincerely,
Kat Sidle

Yip-Yip
Pro-Twelve Thinker
(Strictly Amateur Films)

"Yip-Yip" is my new articulation for "Yes Yes! I'll take it!" I can listen to this album continuously and still want to nod and bounce along. The few spoken outbursts on this album include a "wool!" at the beginning of "Mansion Days" and a "we've been together for a long time baby; do you have to leave?" on "Big Bass" from the *Platinum Limbs*. This is a collection of seemingly random noises and beats that all fit together quite purposely, Yip-Yip.

"Cut Cameo" is like an actually pleasurable junior high band warm-up scale pattern, while previously mentioned "Big Bass" is a romantic video game with cardboard gun shootings. "Banger. An Eating Contest" is like a march downtown (while tilting your head from side to side) with stops at the Yves veggie dog stands every 50 steps or so. "To Catch a Beef" reminds me of chasing a coughing dog that morphs into a dog who taunts us with a "sh!t's just too real!" proclamation.

The clever duo of Brian Eser and Jason Temple have played with **Animal Collective**, **IGU**, **The Cinema Eye** and such, so yes, they are real. Yip-Yip.

Natalie Vermeer

Yngwie Malmsteen's Rising Force
Unleash the Fury
(Warner)

The title of this album refers to a now humorously infamous 1988 incident of Yngwie's drunken airage, but the actual content of the new disc is as serious as one would expect from a proud viking with a thing for **Bach**. The melodies are sweeping, the harmonies majestic, the lyrics occasionally corny but delivered in a near pompous metal style and the production makes it all sound like your typical Yngwie epic journey. In other words, it's freaking awesome and a real treat for all us metalheads who aren't ashamed of our secret love for **Ronnie James Dio**, **Dungeons & Dragons**, and bitchin' guitar solos. Now if only Yngwie could give his ass up to Vancouver so I can give a similarly syncretic concert review.

Droke



This be the Transmizor!
photo by Marielle K.

The Buttless Chaps
Constant Peasant
July 29
The Railway

I chose a recent Friday evening at the Railway to test out a new theory of mine: bands can only be as good as their names. I mean come on, seriously, did anyone really expect good things from **Pearl Jam** before they heard one of their records? "Nough said. And I did get off to a great start with show opener **Constant Peasant**, a directionless mess whom 90% of the audience simply ignored. But not even the family and friends in attendance were able to muster much in the way of voluble support; their set ended like one of their songs: the band sensed [correctly] there wasn't much point carrying on and no one seemed to notice if they didn't.

Emerson said something like all credos are the products of weak minds, and so the **Buttless Chaps** proved of my soft melon: contrary to their idiotic name they were some good. Among other virtues, the Chaps might do well to consider careers in music biz management should they ever give up the night gig; following Constant Peasant for a fail was a stroke of programmatic genius. The Chaps have everything the former didn't: cohesiveness, empathy, and patience, to name a few of those things. While the Chaps are a hefty six members strong, there's nothing haphazard about them; this is a band that's going to do it together or not at all. At first I worried that the lead vocalist's disembodied, nasal monotone would be a kind of drag on the collective parachute, and yet these brushes with the ground only seemed to remind the band how much higher they might go. It struck me, watching them, that their sound consisted almost entirely of "peripheral" elements: jangling guitars and keys; delicate drums; and a chugging, yet orbital and nimble bass. Their elegant patterning seemed to trace something elusive, yet all the more gorgeous for the wait.

John Evans

Teenage Fanclub
The Rosebuds
August 02
The Red Room

The **Rosebuds** were a charming four-piece from Raleigh, North Carolina, that embodied the pop sound with just enough variety to keep things interesting, mixing folk, country and a teeny bit of rock and roll into a set that at times was a bit unfocused but kept the crowd's attention for the most part. They seemed genuine in their execution, but I wasn't bowled over, just content.

I was really saving my energy for Glasgow, Scotland's answer to all things good about late-night road trips. See, I can't tell you how many times my girlfriend and I have tuned into 1991's *Bandwagonesque* (on cassette no less) in the car driving down the I-5 with the moon full and the stars all aglow. What I can tell you is that when the album's closer "Is This Music?" comes on, it is pure pop bliss, no questions asked. And now, fourteen years later, many more albums since then, including 30 DISCORDER - July 2005

their latest John (Tortoise) McEnire-produced Man-Made, we were blessed with a catalogue of music made by men who are gleefully self-deprecating, yet engaging entertainers all the same. They mined only two selections from the aforementioned classic, those being the teen-angst vignette "The Concept" and "Alcoholoid," a song about the tales of unrequited love gone wrong, but two songs does not make a proper set. Crowd favourites included "Your Love Is The Place Where I Come From" and "Air! That Enough" from 1997's *Songs From Northern Britain*, which showcased their **Byrds** and **Flying Burrito Brothers** influences, then they hit us with "Neil Jung" and "Don't Look Back" from 1995's *Grand Prix*, the latter song featuring the best rock and roll pick-up line in recent memory, "I'd steal a car to drive you home." I enjoyed hearing "I Need Direction" from 2000's *Howdy!* which ironically is the only album out of their discography that needed it, as **Teenage Fanclub** has never been a band to really stray far from the "if it ain't broke, don't fix it" philosophy. Of course, new songs needed to be included, and they made ample use of their three-part harmonies with songs like "Time Stops," "Fallen Leaves" and "Slow Fade," but the shocker came near set's end when they reached way back to the beginning and played "Everything Flows" to show us they still had a trick or two left in the magic bag. Upon leaving the show, it only made sense that the evening drive home was capped off with The Fannies and I'm sure it wasn't just us that felt that way.

Bryce Dunn

The Transmizors
The Parallels
The Badamps
August 19
The Candy Bar

At first, I wasn't exactly keen on going to this show, considering that I'd already seen **The Transmizors** six days prior. But their guitarist, Jeffie, told me that it would be a "punk rock party," and DJ Ska-T recommended attending as well. Seeing as I am always in the mood for any amount of punk rock partying, I decided to hitch a ride down to the small, intimate venue.

The show itself started pretty late into the night, but if this indeed was a punk rock show, I knew it wasn't bound to last that long.

The **Badamps** were the first brave souls to take the [somewhat cramped] stage. Despite their pleas and attempts to get everyone into the back room where the show was happening, only about 20-odd people sauntered over to see what all the fuss was about. Looking like the long-stay brothers of the **Ramones**, the band confidently played tracks from their album, *Molotov Milkshake*. Although their sound stuck to the basic pop-punk formula, the band's insanely catchy tunes didn't fail to get the crowd's heads-a-bobbin' and toes-a-tappin'.

The **Parallels** followed up with a less punk, more power-rock set. I actually think I would have been more enthusiastic about their set if I wasn't stuck at the back behind an extremely tall fellow. From what little I could actually see of the band, it seemed like one of the guitarists

resembled an angry **Buddy Holly**.

I made sure I got a better spot to watch the last band of the night, the **Transmizors**. These snappily-attired punk rock veterans are certainly no strangers to the Vancouver rock 'n'roll scene, as the band is comprised of former members of **The Smugglers** and **The New Town Animals**. The band started off strong, and continued to blast through their set, using only the necessary "1-2-3-4!" to separate each song. Although the crowd was a little tepid at the beginning, a little encouragement from the band and a song called "Dancing in the Front Row" got a lot of people moving that night. Also of note were the stellar covers of **The Jesus & Mary Chain** and **The Undertones**. Watch out for some sort of demo/EP from these boys soon.

Shows like these remind me of why I love rock 'n'roll. All I can do is urge you to watch any of these bands the next time they play. Hurry, before these guys become huge rock stars!

Marielle K.

The Most Serene Republic
Immaculate Machine
August 10
Media Club

The indie crowd was out in full force at the media club for a first visit by the new kids on the block, **The Most Serene Republic**. Having joined the Arts and Crafts family as the only band not sharing members with the rest of the label, they had a heavy burden to carry and high expectations from their audience.

The night was kicked off by the supporting act, **Immaculate Machine** from Victoria. Sharing vocal duties and utilizing some great keyboard work, it was hard to imagine a better supporting band for what was to come. They carried their set with an innocence and naivete only overshadowed by their flamboyant and shirtless drummer. With some tighter production and the experience of their upcoming tour with **The New Pornographers**, **Immaculate Machine** will be a draw on their own; although the night belonged to the quite geeky main attraction.

Before the band came onstage, they held a group stretching session and arrived in front of the crowd barefoot. Even with all six members crammed onto the Media Club stage, they offered all their collective energy to the crowded venue. Frontman Adian Jewett led the band, laying his odd take on **Ben Gibbard**'s emotional vocals over top of electronic blips and beats. Comparisons to **The Postal Service** fell away as Jewett showed more range and variation than that band were able to draw from their album.

With boisterous and intense takes on "Where Cedar Nouns and Adverbs Walk," and a rousing finish of the band shouting "I Think We All Know Words" and their first single "Content Was Always My Favourite Colour," there was a noticeable shift in the crowd. It was difficult enough to remain still as the band assaulted its listeners with wailing vocals and intense jams.

The highlight of the set was "Proclamation 61" with its beat-box start and all out wall-of-noise finish as the band shouted, "she took a sad song and made it sadder." Such a riotous interpretation grabbed the attention of the crowd back after a couple of meandering tracks.

This show was the start of something beautiful, and with A&C's fairy god-scientist's watching out for the Most Serene, don't look for a happy ending anytime soon.

David Flynn

Dinosaur Jr.
Alaska
Love As Laughter
August 22
Commodore Ballroom

Despite the relatively high ticket price (\$34.50+) fans both young and old packed the Commodore to see the former kings of indie rock, **Dinosaur Jr.**, whose original line-up of J. Mascis, Lou Barlow, and Emmett "Murph" Murphy were playing together for the first time in 15 years.

Alaska and **Love As Laughter** opened the night with 35 minute sets of their own versions of prog rock and indie rock, respectively. By the time **Dinosaur Jr.** finally took the stage it was well after 11pm, and they wasted no time in raising the volume with opener "Severed Lips" from their self titled debut album. Drawing on a set that focused largely on their first two albums, **Dinosaur Jr.** proved over the course of the next 80 minutes that they had lost none of their musicianship over the years; Murph pounded the drums with such force that he broke several drumsticks, Barlow plucked and strummed his effects-laden bass as if it was the last time he would ever play it; while Mascis—silver hair shimmering—cranked out the feedback-drenched leads that have made him a guitar hero.

But this was far from a great show. It was guaranteed to be loud, but it was so loud that both Mascis' and Barlow's vocals were almost completely drowned out, and after a few songs the music developed an element of sameness to it. And despite the individual members' claims of enjoying themselves again this time around, there was little evidence of it on stage. Mascis and Barlow seldom looked at each other, and barely a word was spoken to the crowd—Barlow introduced the band a few songs in (as if he needed to), Murph liked to leave the drummer's stool and wander offstage every few songs, while Mascis, not noted for his love of conversation, preferred to let his guitar do the



SEPTEMBER 12

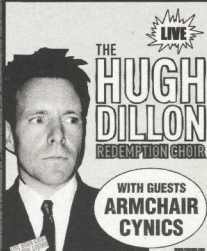
DOORS 9:00PM
SHOW 9:45PM

SCARS OF TOMORROW

WITH GUESTS
STILL REMAINS
THE ACACIA STRAIN
ON BROKEN WINGS

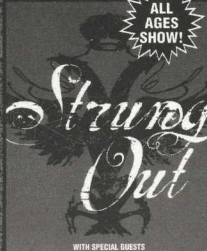
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THE RED ROOM



LIVE
THE HUGH DILLON
REDEMPTION CHOIR
WITH GUESTS
ARMCHAIR CYNICS

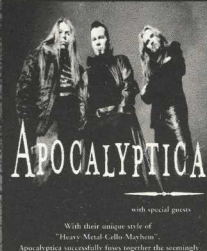
SEPTEMBER 14
NEW VENUE - THE RED ROOM
DOORS 8PM, SHOW 9PM
TICKETS ALSO AT ZULU



ALL AGES SHOW!

WITH SPECIAL GUESTS
BANE **CONCRETE** **THE REASON**

SEPTEMBER 19 - CHRISTIAN CULTURAL CENTRE
DOORS 7:00 PM, SHOW 7:30 PM - TICKETS ALSO AT ZULU AND SCRAPE
EXILE IN OBIVION
DOORS 7:00 PM, SHOW 7:30 PM



With their unique style of "Heavy Metal Celtic-Deathrock", Apocalyptica successfully fuses together the seemingly disparate worlds of classical music & hard rock.

September 23
Richard's on Richards

DOORS 7PM, SHOW 7:30PM

TICKETS ALSO AT SCRAPE

OCTOBER 5

FEIST



with
New Buffalo
and guests
DOORS 8:00 PM, SHOW 8:30 PM
TICKETS ALSO AT ZULU AND SCRAPE

COMMODORE BALLROOM

SEPTEMBER 15



SF9
STRESS FACTOR 9
FEATURING RANDY RAMPAGE AND RAY HARTMANN FROM ANNIHILATOR

EARLY SHOW: DOORS 7:00 PM, SHOW 7:45 PM
SHOW 7:45 PM
INFERNAL MAJESTY

RICHARD'S ON RICHARDS

FRIDAY SEPTEMBER 30

BACK DUE TO OVERWHELMING DEMAND!

ATHLETE

"...warmer-Coldplay pop, with iridescent splashes of XTC and rattling shades of Pavement." - Rolling Stone



NEW ALBUM
TOURIST
IN STORES NOW

TICKETS ALSO AT ZULU

WWW.ATHLETE.MU

COMMODORE BALLROOM



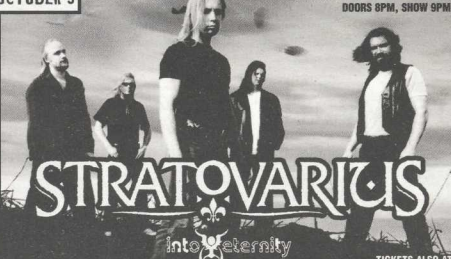
FRANZ FERDINAND
with special guests
74' On The Radio

OCTOBER 4

ORPHEUM THEATRE

reserved seating - www.franzferdinand.co.uk

OCTOBER 5



DOORS 8PM, SHOW 9PM

TICKETS PURCHASED FOR ORIGINAL VENUE WILL BE HONoured AT RICHARD'S ON RICHARDS

RICHARD'S ON RICHARDS

OCTOBER 14

CONSTANTINES



WITH SPECIAL GUESTS *The Held Steady*

EARLY SHOW: DOORS 7PM, SHOW 7:30PM
TICKETS ALSO AT ZULU AND SCRAPE

RICHARD'S ON RICHARDS

TWO SHOWS - OCTOBER 30

METRIC

With Special Guests
The Most Serene Republic & The Lovely Feathers



TWO SHOWS!
All Ages
Afternoon Show
Doors 2:30pm
Licensed Evening Show
Doors 8:30pm

Tickets also at Zulu and Scrape

COMMODORE BALLROOM

NOVEMBER 1



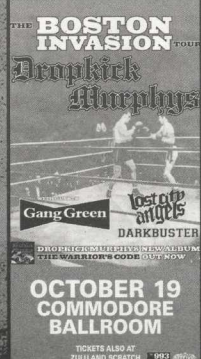
O.A.R.
LIVE IN CONCERT

TICKETS ALSO AT ZULU AND HIGH LIFE

NEW ALBUM
STORIES OF A STRANGER
IN STORES OCT 5

WWW.OARREVOLUTION.COM

COMMODORE BALLROOM

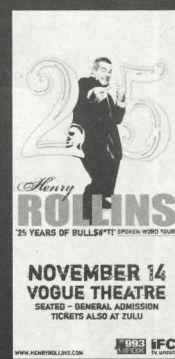


THE **BOSTON INVASION** FOUR

Dropkick Murphys
Gang Green **Lost in the Angels** **DARKBUSTER**
DROPKICK MURPHY'S NEW ALBUM
THE WARRIOR'S ODDS OUT NOW

OCTOBER 19
COMMODORE BALLROOM

TICKETS ALSO AT ZULU AND SCRAPE



Shirley ROLLINS
25 YEARS OF BULLS*EYED SPOKEN WORD TOUR

NOVEMBER 14
VOGUE THEATRE
SEATED - GENERAL ADMISSION
TICKETS ALSO AT ZULU

NOVEMBER 16



VADER
DECAPI TATTOO
DEW SCENTED

TICKETS ALSO AT SCRAPE

DOORS 8PM
SHOW 9PM

RICHARD'S ON RICHARDS

2 OF TU

2 for 1 tickets
every Tuesday to Thursday
from 10am to 10pm
HOB.COM/2FORTU

PURCHASE TICKETS ONLINE AT hob.ca OR ticketmaster.ca 604-280-4444

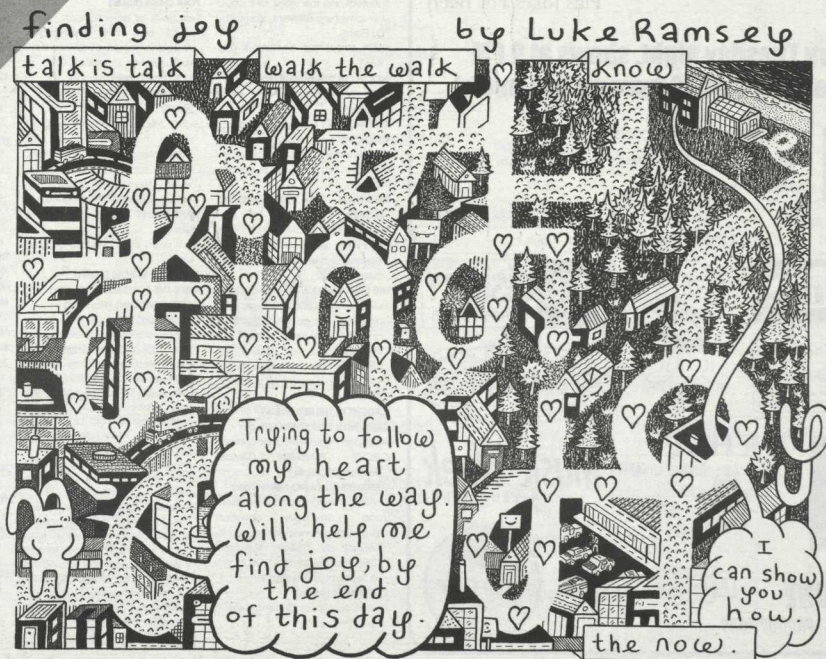
FRONT OF THE LINE
100-280-2627

Charts

DISORDER's monthly charts reflect what has been spun on the air for the previous month. Rekkids with stars mean they come from this great land o' ours. Most of these platters can be found at finer (read: independent) music stores across Vancouver. If you can't find 'em there give the Muzak Coordinator a shout at 604-822-8733. His name is Luke. If you ask nicely he'll tell you how to get 'em. To find out other great campus/community radio charts check out www.earshot-online.com.

#	ARTIST	Title	Label	#	ARTIST	Title	Label
1	THE MOST SERENE REPUBLIC	Underwater Cinematography	Sunday League	18	Maximum RNR*	Horns Up	Independent
2	THE FARRELL BROTHERS*	This is a Riot	Stumble	19	FOSCIL	Foscil	Fourth City
3	RANDOM ORDER*	Dimples and Anti Depressants	Independent	20	GO JIMMY GO	The Girl With The Fish Bowl Eyes	Moon Room
4	JON-RAE FLETCHER AND THE RIVER	Old Songs For The New Town	Permafrost	21	VARIOUS*	90.9 With A Bullet: 20 Year of Calgary Music On CJSW	Saved By Radio
5	RAISED BY WOLVES*	Hot Blood	Stamp and Howl	22	WHITEY HOUSTON*	Whitey Houston	Rectangle
6	WOLF PARADE*	Wolf Parade	Sub Pop	23	FOUR TET	Everything Ecstatic	Damino
7	THE PLANET SMASHERS*	Unstoppable	Stamp	24	HOCKEY NIGHT	Keep Guessin'	Lookout
8	PAUL ANCA*	Rock Swings	Universal	25	WILLIE NELSON	Countryman	Last Highway
9	THE REAL MACKENZIES	10,000 Shots	Fat Wreck Chords	26	THE KNITTERS	Modern Sounds Of	Zoe
10	SUBHUMANS*	Demo EP	Independent	27	FASCADE@137DB*	Character Of The Moment	Balanced
11	THE BLOODY HOLLIES	If Footmen Tire You...	Alive	28	BUCK 65*	Secret House Against The World	Warner
12	COLUMBUS*	Debut EP	Pop Echo	29	SOSO*	Tenth Street And Clarence	Clothes Horse
13	THE LONDON APARTMENTS*	Romanticism Aside	Sound Of Pop	30	PINK MARTINI*	Hang On Little Tomato	Heinz
14	RICHARD HELL	Sports: The Richard Hell Story	Rhino	31	KINSKI	Alpine Static	Sub Pop
15	SINASPHERIC*	RGB	Sonic Unyon	32	XIU XIU	La Foret	SRC
16	MADNESS	Dangerman Sessions Volume 1	V2	33	THE FREE DESIGN	Now Sound Redesigned	Light In The Attic
17	SONS AND DAUGHTERS	Dance Me In	Damino	34	KID 606	Resilience	Tigerbeat6
				35	BUTTERSPRITES	Buttersprites	Dionysus

Comic



CITR 101.9 FM presents... the longest running music battle in Vancouver

SHINDIG

SEPTEMBER LINEUP

13th Crossbone Cadillacs
Fun 100
Lise Monique

20th Go Ghetto Tiger
The Jolts
Windfall

27th Avatar
Likely Lads
ROCK'N

Plus Jokes For Beer!

Every Tuesday night, shows at 9 PM
The Railway Club (Seymour/Dunsmuir)



* Bands subject to change.
For the latest schedules and results, visit:
<http://www.citr.ca>

OUR GREAT SPONSORS:



listen to CITR at 101.9fm or at www.citr.ca

CiTR Program Guide

AFRICAN RHYTHMS (World)

David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa and African music from around the world.

www.ficanhyttradio.com

AFROBEAT (World)

In two hours, I take the listener for a spin—musically—around the world: my passion is African music and music from the Diaspora.

Afrobeat is where you can catch up on the latest in the "World Music" scene and reminisce on the classic collections. Don't miss it.

uget_afrobeat@yahoo.com

ALT. RADIO (Pop)

Hosted by David B.

AND SOMETIMES WHY (Pop/Eclectic)

First Wednesday of every month.

ANCORE (Noise)

Luke Mead irritates and educates through musical deconstruction. Recommended for the strong.

ARE YOU SERIOUS? MUSIC (Eclectic)

All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

AURAL TENTACLES (Eclectic)

It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

BEATS FROM THE BASEMENT (Hip Hop)

BLOOD ON THE SADDLE (Roots)

Red cowshill-caught-in-her-boots country.

BLUE MONDAY (Goth/Industrial)

Vancouver's only industrial-electronic-retro-goth program. Music to schtomp to, hosted by Coreen.

BREAKFAST WITH THE BROWNS (Eclectic)

Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights!

THE CANADIAN WAY (Eclectic)

Independent Canadian music from almost every genre imaginable covering the east coast to the left coast and all points in between. Yes, even Montreal! the.canadian.way@popstar.com

CAUGHT IN THE RED (Rock)

CHIPS WITH EVERYTHING (Pop)

British pop music from all decades.

CIRCUIT TRACING (Dance/Electronic)

THUNDERBIRD RADIO NEWS (Talk)

A volunteer-produced, student and community newscast featuring news, sports and arts. Reports by people like you. "Become the Media." On hiatus '11 September 7th and 9th.

CODE BLUE (Roots)

From backwoods delta low-down

slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.

DEMOCRACY NOW (Talk)

Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

ELECTRONIC SPECTRUM (Dance)

EN AVANT LA MUSIQUE (French)

END OF THE WORLD NEWS (Eclectic)

ESCAPISM (Eclectic)

es+cap+ism n: escape from the reality or routine of life by absorbing the mind in entertainment or fantasy. Hosted by DJ Satycon.

DJ.Satycon@hotmail.com

EXQUISITE CORPSE (Experimental)

Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

FLEX YOUR HEAD (Hardcore)

Up the punx, down the emo! Keepin' it real since 1989, yo. flexyourhead.

www.vancouverhardcore.com

FOUR OASIS (Roots)

Two hours of eclectic roots music.

Don't own any Birkenstocks?

Allergic to patchouli? C'mon! In A

kumbaya-free zone since 1997.

4fokos@canada.com

GENERATION ANNIHILATION (Punk)

A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary.

www.streetpunkradio.com

crashburnradio@yahoo.ca

HANS KLOSS' MISERY HOUR (Hans Kloss)

This is pretty much the best thing on radio.

HIGHBRED VOICES (World)

I LIKE THE SCRIBBLES (Eclectic)

IN THE SHADOWS (Hip Hop)

THE JAZZ SHOW (Jazz)

Vancouver's longest running prime-time jazz program. Hosted by the ever-savvy, Gavin Walker.

Features at 11:00, as listed.

September 5: Sonny Rollins

the tenor saxophone giant will be celebrating his 75th birthday on September 7 and tonight we'll play his latest disc, Without a Song, recorded four days after 9/11 with his touring group. This one is a "must listen."

September 12: At this time of year

The Jazz Show is always ready to educate and entertain in a "back to school" mode. Tonight is Leonard Bernstein's fascinating

What is Jazz where Bernstein explains and analyzes how this music is put together with great examples and humour.

September 19: Continuing in our educational mode, The Jazz Show presents An Introduction to Jazz narrated by the great saxophonist/bandleader Julian "Cannonball" Adderley talking and presenting musical examples of jazz past and present.

September 26: Tonight, to honour the 79th birthday of John Coltrane (Sept. 23, 1926) we present one of Coltrane's crowning achievements: the album called Crescent recorded during one of the "Classic Quartet's" musical peaks. Coltrane on tenor saxophone with McCoy Tyner (piano), Jimmy Garrison (bass), and the great Elvin Jones (drums).

JUICE BOX (Talk)

Developing your relational and individual sexual health, expressing diversity, celebrating queerness and encouraging pleasure at all stages. Sexuality educators Julia and Alk will quench your search for responsible, progressive sexuality over your life span! www.juiceboxradio.com

LAUGH TRACKS (Talk)

THE LEO RAMIREZ SHOW (World)

The best mix of music, news, sports, and commentary from around the local and international Latin American communities.

LIONS AND TIGERS AND BEARS... (Eclectic)

Hey Jordiel See your show description? No? I thought not! Um...this show has eclectic pop and rock and hip hop and show listings and stuff. It's hosted by Jordiel Sparkle.

LIVE FROM THUNDERBIRD RADIO HELL (Live Music)

Live From Thunderbird Radio Hell showcases local talent... LIVE! Honestly, don't even ask about the technical side of this. This month will probably be the best month ever.

THE LOVE DEN (Eclectic)

4loveden@hotmail.com

MIRCH MASALA (World)

MOTORDADDY (Rock)

Cycle-offic rawk and roll!

MORNING AFTER SHOW (Eclectic)

MY SCIENCE PROJECT (Talk)

Zoom a little zoom on the My Science Project rocket ship, piloted by your host, Julia, as we navigate eccentric, under-exposed, always relevant and plainly cool scientific research, technology and poetry (submissions welcome).

NARDWUR THE HUMAN SERVITTE PRESENTS... (Nardwur)

NECESSARY VOICES (Talk)

Socio-political, environmental activist news and spoken word with some music, too. www.necessaryvoices.org necessaryvoices@telus.net

NUTHOUSE RADIO (THEATRE)

(Drama)

All-original Canadian radio drama and performance art

written and performed live-to-air by our very own team of playwrights and voice-actors. We also welcome you to get involved, whether you are a professional or inexperienced...

ON AIR WITH GREASED HAIR (Rock)

The best in roots, rock 'n' roll and rhythm and blues from 1942-1962 with your snappily-attired host, Gary Olsen. <ripitup55@telus.net>

OUR WAVE (World)

News, arts, entertainment and music for the Russian community, local and abroad.

PACIFIC PICKIN' (Rock)

Bluegrass, old-time music and its derivatives with Arthur and "The Lovely Andrea" Berman.

PARTS UNKNOWN (Pop)

Underground pop for the minuses with the occasional interview with your host, Chris.

PEDAL REVOLUTIONARY (Talk)

Viva la Velourini! DJ Helmet Hair and Chainbreaker Jane give you all the bike news and views you need and even cruise around while doing it! <www.bikesexual.org>

PLANET LOVETRON (Dance/Electronic)

Music inspired by Chocolate Thunder, Robot Robot drops electro past and present, hip hop and intergalactic funkmanish. <rbto@love@yahoo.com>

PLEASE ROCK THE DOOR (Electronic)

Start your week ridiculously early with Vancouver's super awesome fun time happy radio show. Playing all the dance-punk, electro, rock, new wave, hip hop, 80's, etc. sh!t that your mom thinks is cool.

PLUTONIAN NIGHTS (Dance/Electronic)

Cutting-edge, progressive organ music with resident Halcich and various guest performers/DJs. Bye-bye civilization, keep smiling blue, where's me bloody anesthetic then? <http://plutonia.org>

POWERCHORD (Metal)

Vancouver's only true metal show; local demo tapes, imports, and other rarities. Gerald Ditchhead, Dwin, and Metal Ron do the damage.

QUEER FM (Talk)

Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

RADIO ZERO (Eclectic)

REEL TO REAL (Talk)

Movie reviews and criticism.

REGGAE LINKUP (Reggae)

Hardcore dancehall reggae.

Hosted by sister B.

RHYMES AND REASONS (Hip Hop)

DJ Knowone slaves over hot-mix-track to bring a fresh continuous mix of fresh every week. Made from scratch, samples and just a few drops of fame. Our tables also have plethora of guest DJs, performers, interviews, giveaways. Strong Bad and occasional public service announcements. <enowork@yahoo.ca>

RHYTHMSINDIA (World)

Rhythmsindia features a wide range of music from India, including popular music from Indian movies from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwali, pop, and regional language numbers.

THE ROCKERS SHOW (Reggae)

Reggae inna all styles and fashion.

RUMBLETONE RADIO (Rock)

Primitive, fuzzed-out garage mayhem!

SAINT TROPEZ (Pop)

International pop (Japanese,

French, Swedish, British, US, etc.). 60s soundtracks and lounge. Book your jet set holiday now!

SALARIO MINIMO (World)

THE SATURDAY EDGE (Rock)

Studio guests, new releases, British comedy sketches, folk music calendar and ticket giveaways.

8AM-9AM: African/World roots.

9AM-12PM: Celtic music and performances.

SHADOW JUGGLERS (Dance/Electronic)

An exciting chow of Drum n' Bass with DJs Jimungle & Bias on the ones and twos, plus guests. Listen for giveaways everyweek. Keep feeling do beatz.

SKA-T'S SCENE-IT DRIVE! (Ska)

Email requests to: <djka_plt@hotmail.com>

SOLARIZATION (Talk)

SON OF NITE DREAMS (Electronic)

SUBURBAN JUNGLE (Eclectic)

SWEET AND HOT

Sweet dance music and hot jazz from the 1920s, 30s, and 40s.

SYNAPTIC SANDWICH (Dance/Electronic/Eclectic)

TANSI KIYAW (Eclectic)

"Tansi kiyaw" is Michif-Cree (one of the Metis languages) for "Hello. How are you?" It is also a monthly Indigenous music and spoken word

show. Hosted by June Scudeler (for those who know me from other shows I'm Metis!), the show will feature music and spoken word as well as events and news from Indian country and special guests. Contact me at jscudeler@ucalgary.ca with news, event listings and ideas. Megwelch!

THESE ARE THE BREAKS (Hip Hop)

Top notch crate digger DJ Avi Shock mixes the underground hip hop, old school classics and original breaks.

THIRD TIME'S THE CHARM (Rock)

Open your ears and prepare for a shock! A harmless note may make you a font! Hear the menacing scenario that is Rock and Roll! Deedler than the most dangerous criminal! <domin@yini@hotmail.com>

TRANSCENDANCE (Dance)

Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystic-cl. <trancendance@hotmail.com>

THE VAMPIRE'S BALL (Goth/Industrial/Metal)

Dark, sinister music to soothe and/or move the Dragon's soul.

Hosted by Drake. <hevampiresball@yahoo.ca>

VENGEANCE IS MINE (Punk)

All the best of the week of punk rock has to offer, in the wee hours of the morn. Hosted by Trevor.

WE ALL FALL DOWN (Eclectic)

Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd.

WENER'S BARBEQUE (Sports)

Join the sports dept. for their coverage of the T-Birds.

WIGLUX RADIO (Reggae)

Listen to Selecta Krystabelle for your reggae education.

W.I.N.G.S (Talk)

Womans International News Gathering Service

WORLD HEAT (World)

An old punk rock heart considers the oneness of all things and presents music of worlds near and far. Your host, the great Daryl-oni, seeks reassurance via <worldheat@hotmail.com>.



Sunday Monday Tuesday Wednesday Thursday Friday Saturday

6 ^{am}							6 ^{am}
7	FILL-IN	FILL-IN	PACIFIC PICKIN' (RT)	FILL-IN	FILL-IN	FILL-IN	7
8				SUBURBAN JUNGLE (EC)			8
9		BREAKFAST WITH THE BROWNS (EC)	HIGHBRED VOICES (WO)	THIRD RADIO NEWS (TK)	END OF THE WORLD NEWS (EC)		9
10	ARE YOU SERIOUS? MUSIC (EC)		PLEASE ROCK THE DOOR (EC)	EXQUISITE CORPSE (EX)		THE SATURDAY EDGE (RT)	10
11		LOONS AND TIGERS AND BEANS (EC)	THIRD TIMES THE CHARM (RR)		SWEET 'N' HOT (EC)	SKA-T'S SCENIC DRIVE (SK)	11
12 ^{am}			MORNING AFTER SHOW (EC)				12 ^{am}
1	ROCKERS SHOW (RG)	ALT. RADIO (PO)	FILL-IN	ANOIZE (NO)	FILL-IN	THESE ARE THE BREAKS (HH)	1
2		PARTS UNKNOWN (PO)		FILL-IN	WE ALL FALL DOWN (EC)		2
3			CIRCUIT TRACING (DC/EC)	DEMOCRACY NOW (TK)	FILL-IN	RADIO ZERO (EC)	3
4	BLOOD ON THE SADDLE (RT)	AFROBEAT (WO)	FILL-IN	RUMBLETONE RADIO (RR)	RHYMES & REASONS (HH)	NARDWUJAR PRESENTS (NW)	4
5	CHIPS WITH EVERYTHING (PU)	SAINT TROPEZ (PO)	W.I.N.G.S. (TK)	NECESSARY VOICES (TK)	MY SCIENCE PROJECT (TK)	THIRD RADIO NEWS (TK)	5
6			WENER'S BBQ (SP)	AND SOMETIMES WHY (PO/EC)	WUTHOUSERS RADIO THEATRE (RR)	THE CANADIAN WAY (EC)	6
7	QUEER FM (TK)	SON OF NITE DREAMS (EC)	FLEX YOUR HEAD (HC)	BLUE MONDAY (GO)	CAUGHT IN THE RED (RR)		7
8		WIGLUX RADIO (RG)		JUICEBOX (TK)		AFRICAN RHYTHMS (WO)	8
9	RHYTHMSINDIA (WO)		SALARIO MINIMO (WO)	FOLK OASIS (RT)	FILL-IN	PLANET LOVETRON (DC)	9
10		THE JAZZ SHOW (JZ)	THE LOVE DEN (EC)	HANS KLOSS' MISERY HOUR (HK)	LIVE FROM... THUNDERBIRD HELL (LM)	IN THE SHADOWS (HH)	10
11	TRANSCENDANCE (DC)		ESCAPISM (EC)		WORLD HEAT (WO)	I LIKE THE SCRIBBLES (EC)	11
12 ^{am}		VENGEANCE IS MINE! (PU)	AURAL TENTACLES (EC)	FILL-IN	LAUGH TRACKS (TK)		12 ^{am}
1	ELECTRONIC SPECTRUM (DC)					THE VAMPIRE'S BALL (GI/MT)	1
2		FILL-IN			BEATS FROM THE BASEMENT (HH)		2
3							3
4							4
5							5
6							6

DC=dance/electronic • DR=drama • EC=eclectic • EX=experimental • FR=French language • GI=goth/industrial • HC=hardcore • HH=hiphop • HK=Hans Kloss • JZ=jazz
LM=live music • LO=lounge • MT=metal • NO=noise • NW=Nardwuar • PO=pop • PU=punk • RG=reggae • RR=rock • RT=roots • SK=ska • SP=sports • TK=talk • WO=world

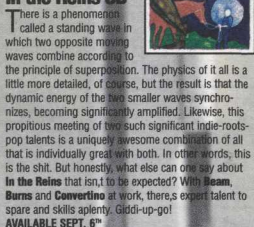
**The New
Pornographers
Twin Cinema
CD/LP**



Coco Rosie
Noah's Ark CD

Further enjoying the crackles and coos of low-fidelity tininess, **Coco Rosie** returns with another uniquely weird album of mannered musical theatre. Their work is simultaneously playful, genuine and pretentious, but always gets it. If **Jibjak** and **Mum** were cross-dressing, neo-ital-sci-fi bop/dance faneurs. Or imagine **Ela Fitzgerald** and **Nina Simone** with half-done Ivy League educations stuck on coffee, cough syrup and magic mushrooms, whispering free-associative poetry into broken tub microphones while locked in bedroom closets — or, in Paris, France! Or behind the odd-but-tasty queer souping of panssexual herons and, as the album closes, the birdies of this little wonder. And it features guest appearances by **Antony**, **Dorinda** and more... too. **Freaky!** Available Sept. 6.

Calexico/ Iron and Wine In the Beings CD



Immaculate Machine Ones and Zeros CD

After their imminent "high-profile" tour **With Destroyer and The New Pornographers**, **Inmolate Machine** may find the quiet confines of their sleepy hometown of Victoria quite welcome. The trio of **Brooke Gallupe** (vocals/guitar), **Kathryn Calder** (vocals/ keyboards), and **Luke Kozowski** (vocals/drums) have jumped into the instant spotlight with their recent signing to Mint Records. Telephones have been a buzz around here with journalists from the States wanting to know something of the band and its members' brilliant debut, **Ones and Zeros**. "They're regular people," we tell them, "regular people who know how to put on amazingly catchy, dance-party positive, politicized rock songs." You figure it out yourself — or trust us. And catch 'em at the Commodore Seat 23rd.

Devendra Banhart
Cripple Crow CD

The wind cries Mary no longer 'cos she's got a new lover named **Bad Boy Banhart**. With his trusty nylon string guitar and band of gypsies, **Dee Dee** is going to take the wind under his **Cripple**. Crow wings and make sweet love, love, love! So, you gentle soul star-child, please decide whether you are free — free to ride on Mama Wolf's fancy caravan ride. All you gotta do is **howl along with Devedera's** vagabond noise! Along the way your hips will shake to the boogie beat of Long Hair Child and you'll breathe in the second-hand pump-organ air of **Heard Somebody Say**. Are you getting there? Yeah, man, we're all getting there! And it features performances from **Antony and the Coco Rosies**, too.

AVAILABLE SEP 13th

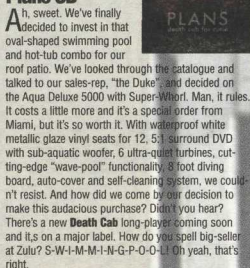
The Rosebuds Birds Make Good Neighbors CD

Merge Recording dug, **The Rosebuds**, have previously delighted us with two cozy little pop records. Recently dropping into town to support fellow Merge pals **Teenage Fanclub**, **The Rosebuds** really won over the local pop-sters with their intimate arrangements of delicate melodies and carefully crafted vocal harmonies. Well, now with the release of a stellar new full length under their belt, everything is starting to really bloom for our beloved **Rosebuds!** Sure, you've heard and loved **Arcade Fire** and **Spoon**, but isn't it time you found a new Merge act to devote your listening hours to? The magic word: **Rosebud!**

The Intelligence Icky Baby CD/LP

We sold, like, two copies of the last *Intelligence* album, **Boredom & Terror**. It was no fault of theirs, though — some sort of changeover in distro, or something, where certain albums just through the cracks. Lame-o excuse, I know, but it happens sometimes. And yet, down in the cracks sort of seems like the optimum place for this band. I mean that in the best possible way — even though I can't properly explain it. Nevertheless, this new one, **Icky Baby**, will not suffer the same fate. This time around **Lars Finberg's** noisy, frantic and fried indie rock — with obvious debts to the **Country Tasters** and **The Fall** — is gonna be front-ranked here at Zulu with enough copies for all. Mark my words.

Death Cab For Cutie Plans CD



The Double Loose in the Air CD

Why is there a disproportionate number of amazing bands coming out of New York and Brooklyn?

Answer: everyone moves there 'cause everyone else sucks. This is the plan: in order to escape the cruel of everyone elsewhere, folks in the States will show up with talent move to NYC to mess up with like-minded peers for the purpose of fulfilling their destiny and furthering the rock and roll revolution. A grand scheme! Enter Matador Records, last smart-dressed, smarter-than-shit indie rocks, **The Double**. Sounding like the screwed up cousins of **Interpol** and **The Walkmen**, **The Double** really up-the-anti in the experimental post-punk rock scene.

The last year's follow Brooklyn "discoveries" **TV on the Radio**, **The Warlocks**, and **Interpol** music existing all over again. **Get it, ones in the Ab, bwh.**

**The Warlocks
Surgery CD**



**Ween
Shinola CD**



**The Other Stuff is
always the Best Stuff:**

Portastatic- Bright Ideas CD Mac from Superchunk and Merge fame shows off his intimate side.

August Born- s/t CD Ben from Six Organs of Admittance shares ideas with Japan's Hiroyuki Usui.

Joe Strummer & The 101ers-Elgin Avenue Breakdown Revisited CD/LP
Pre Clash recordings from everyone's fave hard man.

The Concretes-Layour battleaxed down CD Sweden's finest sweetheart pop act give us a little of their B-side bonuses.

The Dandy Warhols - Oditorium a Warlord CD Guess what, they are back.

Brian Eno- Music For Films III CD The Godfather of today's ambient scene gets back with his celluloid inspired series

The First 10 Years of Saddle Creek
DVD Plexifilm's documentary look at the world of Bright Eyes etc. Pretty necessary!

Sonic Youth- Goo Deluxe CD/LP
Remember the year that punk broke?
This is their defining alternative noise
rock moment.

You Say Party! We Say Die!- Hit The Floor CD Vancouver's up and coming party people know this is indie rock par excellence!

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